

The Craftsman

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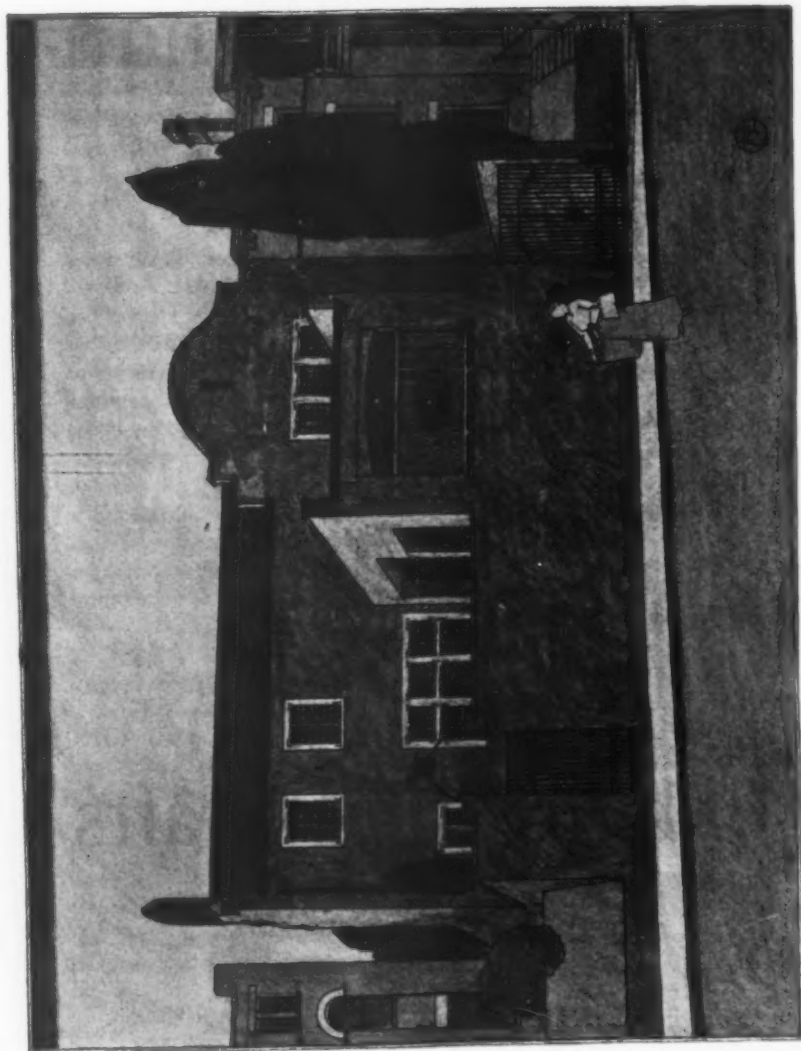


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An Urban House: Street front

THE CRAFTSMAN

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An Urban House

HARVEY ELLIS

Number Three of The Craftsman Series

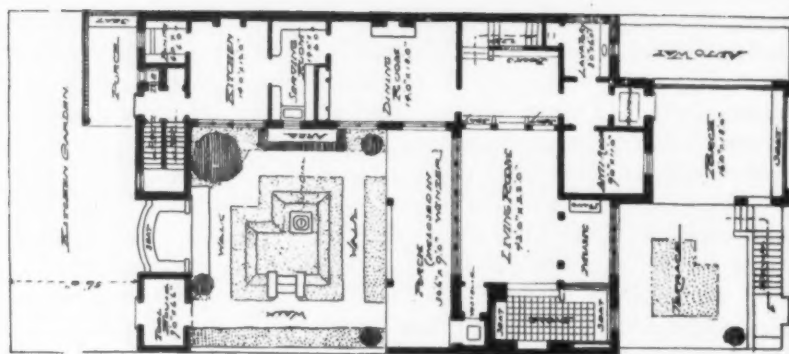
IN submitting the site of this house to The Craftsman, the owner believed that the only building-plan possible involved a sloping terrace with a flight of steep steps and the ungainly wooden rail, or life-line, for safety in winter.

The site is by no means unusual. It is presented in almost every city in the country: namely, a lot of fifty feet frontage and one hundred feet deep; elevated eight feet above the street level, and with practically no variation in height from front to rear.

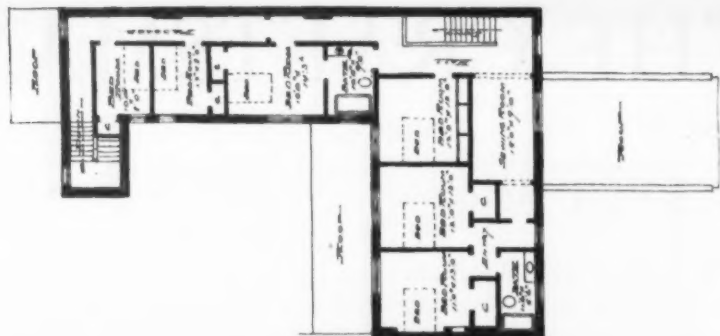
In the locality of this special house, there is no provision in deeds or leases which definitely fixes the position of the houses upon the lots. But yet, by tacit agreement, the fronts of the larger number of the residences upon the given side of the street have been kept back approximately twenty-five feet from the lot lines. At the same time, there is a decided lack of uniformity in the matter of porches, bays and other projections; so that any building feature desired may be introduced, without encroaching upon public rights, and without disturbing the good will of the neighborhood.

In obedience therefore to the foregoing easily fulfilled conditions, but with an absolute rejection of the local methods of treatment, the accompanying plans were evolved: the owner simply stating the requirements of his family; the Craftsman architects providing for the same by those means which, in their judgment, seemed best. It may be added that a sufficient and generous, although not extravagant, sum was provided for the thorough execution of the plans herewith presented.

By examination of the ground-floor plan, it will be seen that with the exception of the space taken by the steps leading from the street and by the motor-way, the entire lot has been reserved for use: no sacrifice having been made to wasteful terraces, which, used without tact and artistic sense, stand too often as a confession of defeat in schemes like the one at present treated.



Stone Work of Exterior



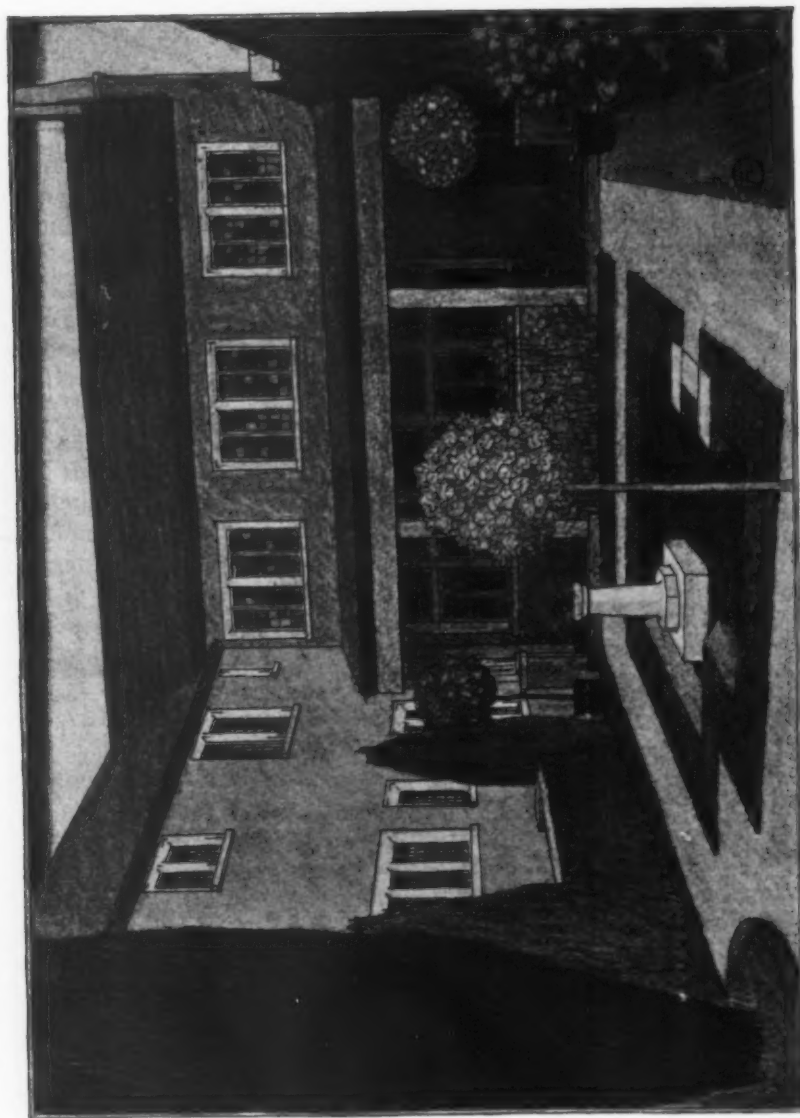
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From the very nature of our site, built up to the line, as it is, on the one side, and separated from the adjoining house, on the other, by a narrow way, three feet six inches wide, it is plain that side light is impossible; unless that, to insure this questionable good, the house is built long and narrow: which is a plan unworthy of consideration. But with the lot covered, as in our scheme, the height above the street becomes an advantage; since it gives direct access to the basement; thus doing away with that objectionable feature, the tradesmen's entrance.

Our drawings show that, the main front of the structure having been set back the usual distance of twenty-five feet, the entire front is occupied by the living room and its dependencies: such as the vestibule, ante-room, main staircase and lavatory; while the dining room, serving room, kitchen and pantries form an "L" at the right of the house; further, that at right angles with this "L" lies the servants' stairway, which connects by a wall with the tool house; the latter in turn, connecting with the main body of the house, forms the boundary of a formal garden sufficiently large to admit of flowers, turf, gravel paths and a sun dial, as well as of a modest exedra; yet not large enough to require a high-priced gardener and assistant: a garden, in short, which gives much pleasure in return for the degree of attention which would be required by the lawns usually accompanying houses of the value here involved. The pleasure garden having been thus set aside, ample space still remained at the rear of the lot for the kitchen garden and the laundry yard, each being of ample size to meet all requirements.

The general block plan completed, the considerations next following were those of building materials. These were, to a degree, forced upon the owner, as the excavation necessary for the basement was made through a fair quality of blue limestone, such as is ordinarily used in cellar-walls: a variety which permits no dressing, save the rudimentary hammer work similar to that done by the stone-mason in shaping his material for a rubble wall.

In accordance with this plain suggestion, it was determined to build the house of "cellar-wall"; but that it might be of excellent workmanship and of pleasing appearance, it was liberally



Formal Garden

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"pointed up" with cement mortar, in the manner shown by the accompanying photograph. The same method was observed in the retaining walls, steps, etc., in order that the building might present a harmonious whole.

The roof was made sufficiently heavy to carry a thick bed of cement mortar, into which were set black slates of extra thickness, with enough cement in the joints to afford variety in level, color, and texture: features which are not without character and distinction. These provisions, together with copper flashings and down spouts, completed the exterior of the house, whose otherwise too sombre appearance was relieved by visible casings, sash, and doors

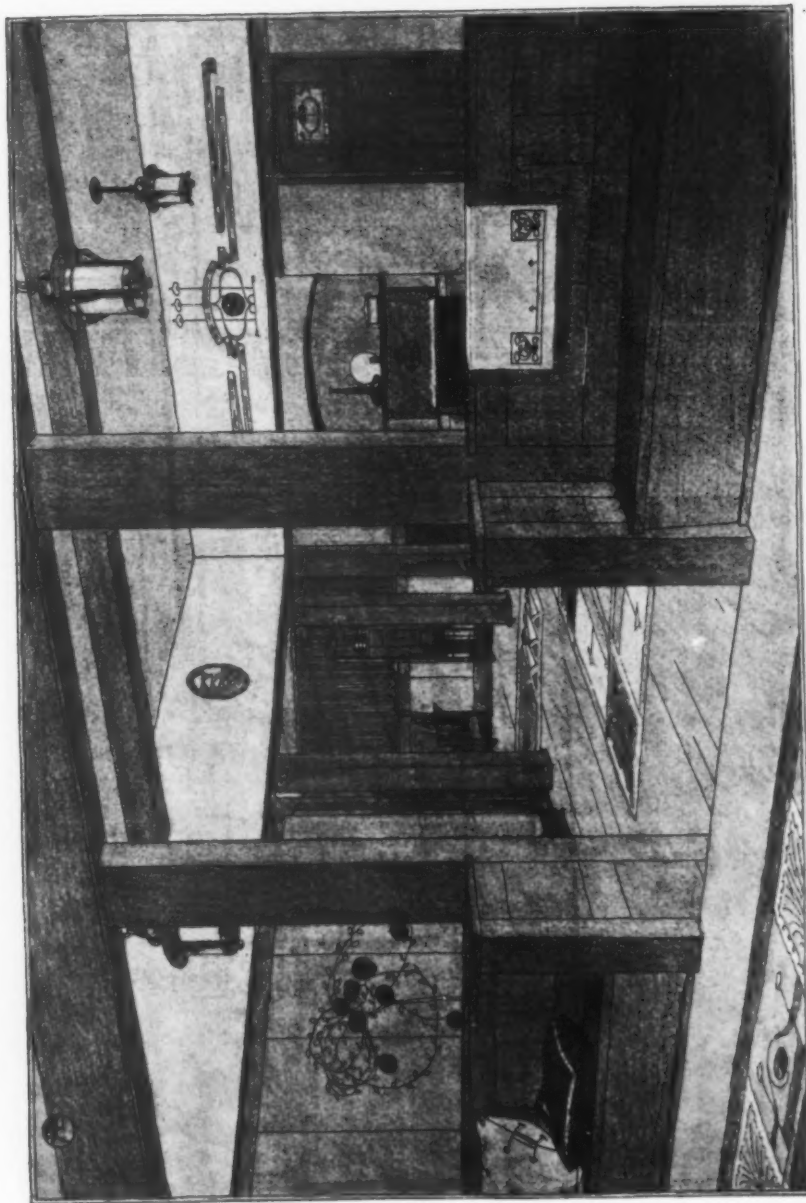


Rear of Garden

in cream white; the whole producing a dignified and harmonious effect.

The porches at front and rear were provided with beamed ceilings stained dark brown; light cement mortar filling the spaces between the beams. The floors of these porches were laid in square tiles of gray cement, fourteen by fourteen inches, set in black mortar, with joints one and a half inches wide; a border being formed by two rows of red clay tiles, eight by eight inches square, laid with close joints, and separated from the lining by a black cement joint one and one-half inches wide.

The garden has walks made of white gravel rolled into asphalt; the ground having a slight inclination toward the sides. The exedra has a floor like that of the porches, and the steps lead-



Living Room, from Stairway

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ing thence are similar to those leading from the street to the front entrance. A large square in the middle of the garden is sunken, like the *impluvium* in the court of a Pompeian house, while the entire space is sodded, with the exception of the walks and of small places left for plants against the boundary wall. The area providing light for the furnace room in the basement is concealed by a hedge of privet, which, as shown in the view of the garden, has its corners left untrimmed save as to diameter: a device lending interest to the composition, and, from one point of view, making a fine background for the sun dial. The instrument itself, standing in the middle of the depressed space, is of light cream colored cement, simple, almost severe in its lines, and suggesting by its form as well as by its setting and surroundings the altar of the household gods in an antique dwelling. This decorative feature, together with the black, wrought-iron gates and the concrete roadway for the "auto," completes the exterior work.

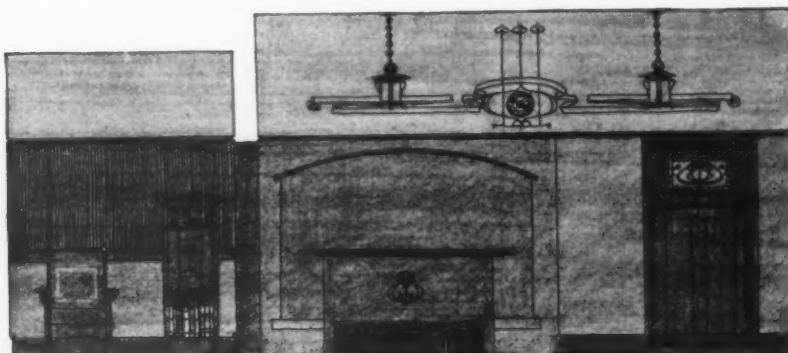
We may now pass to the consideration of the interior. We find the vestibule, which serves as an airlock for the entire house, floored with black cement, upon which is traced all about a white cement line, one and a half inches wide and eight inches from the base board. At the right of the vestibule are a spacious lavatory and cloak room, fitted with all necessary appointments; at the left, is an ante-room intended for the reception of the formal visitor and for the transaction of all business other than that pertaining to household supplies.

The ante-room was designed to be unobtrusive in finish and decoration: a passage to the house proper. Therefore, its color scheme was set in a low key and the furnishings were chosen for their simplicity. The room is finished in white quartered oak, stained moss-green; the walls are covered with olive green linen stenciled in a delicate powdered pattern of dull purple and white; the ceiling is pale green, and the floor a dark golden brown; the few pieces of furniture, which include a writing-desk, being of the same color as the floor.

The exit through the *portières* shown in the scale drawings, leads into the living-room, which is the focal point of the house. This room is of fine proportions: being forty-three feet long by

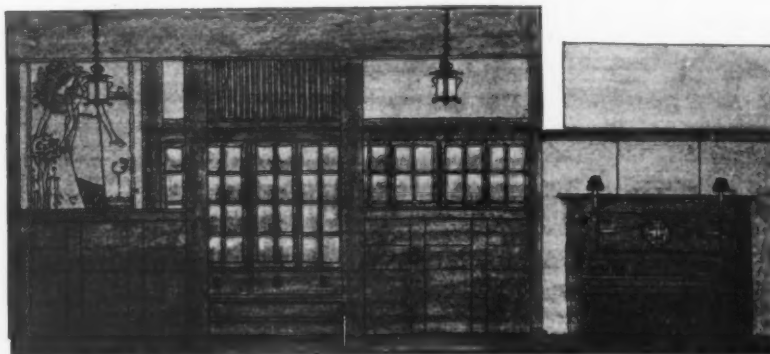
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twenty-four feet wide in its superior dimensions. It is divided by suggestion rather than in reality into four parts: the first is occupied by the books and the approach to the main staircase; the sec-



Fireplace in Living Room

ond is intended for a general sitting room; the third is devoted to music and the piano; the fourth to the fireplace and ingle. As will be noted in the drawings, there are three different levels in the



Stairway End of Living Room

floor, which were arranged with regard to both requirements and aesthetic considerations. The first descent of three steps was made in answer to the demands of the large proportions of the room,

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which otherwise, with a height of nine feet, would have appeared too low; also, because it was necessary to pass on a level from the front vestibule to the dining room. Incidentally, this necessity provided the means of obtaining the two seats on either side of the steps, and facing the bookcase. The reason for the second descent of three steps—this time into the ingle—is not so apparent at first thought; but it is based upon the intention of the architect to draw together those seated at the fireside through a subtile sense of companionship and intimacy. This device, which to the inexperienced might appear purposeless, has been tested with frequent use by this special architect, and always with the happiest effects. In this case, the deviation of level is easily obtained, for the reason that the portion of the basement lying under the room is not excavated, and therefore permits different heights of different parts of the room.

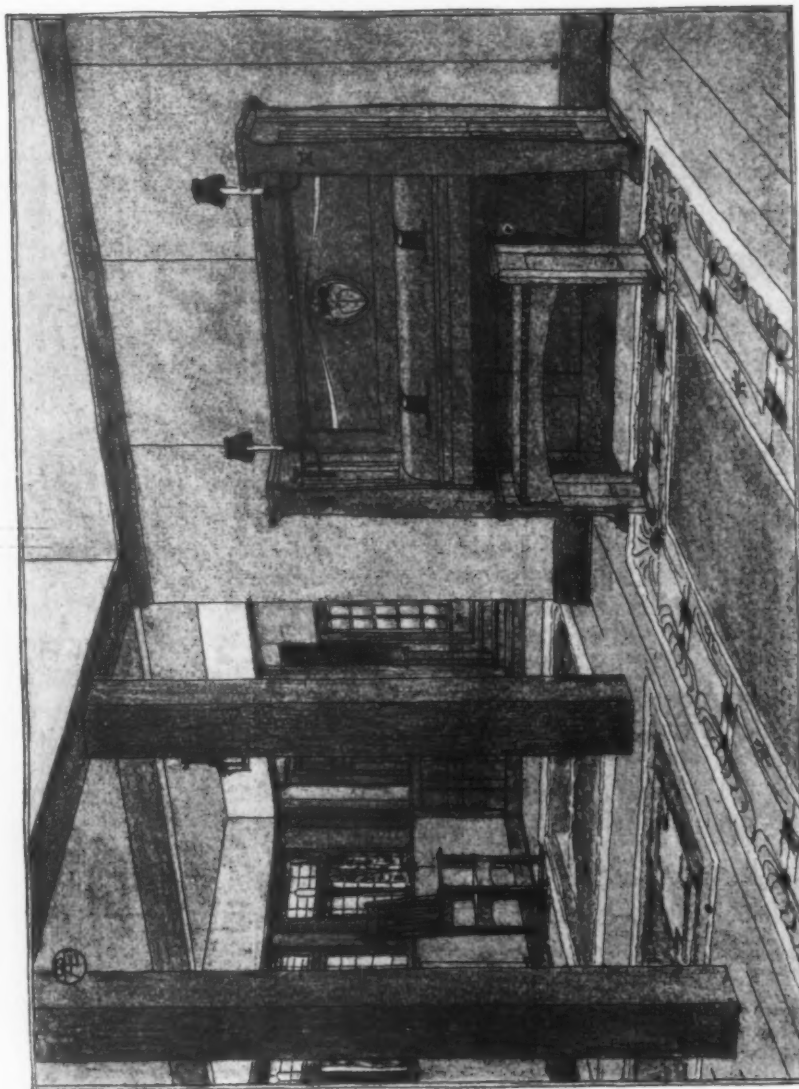
The floor of the ingle, owing to its proximity to the open fireplace, is of the same material as that of the vestibules: the only difference being that, in the present instance, the eight-inch red tile border is omitted.

The chimney-breast, shown in the perspective view of the fireplace, is finished with cement left under the trowel and coated with yellow shellac brought to a golden green by the introduction of Prussian blue pigment. The cement showing through the transparent coating, and the crevices taking more color than the smoother portions, produce an effect not unlike the glazes which are seen in certain kinds of potter's products, notably in faience.

The ceiling of the ingle, forming the segment of a circle, is colored yellow: full, rich, and strong, like that found in the pumpkin.

The leather seats are so arranged that only infrequent glimpses of them can be obtained from the main body of the room. Consequently, they have been treated in color, with sole reference to the chord used in the ingle, and, for this reason, they have a cold blue-green shade.

The fireplace facing the wooden shelf is in hammered iron finished in the Russian manner. And this feature, enhanced with a few pieces of copper and pewter, together with some old ivory carving, forms an admirable focus for one end of the room.



Music Alcove out of Living Room

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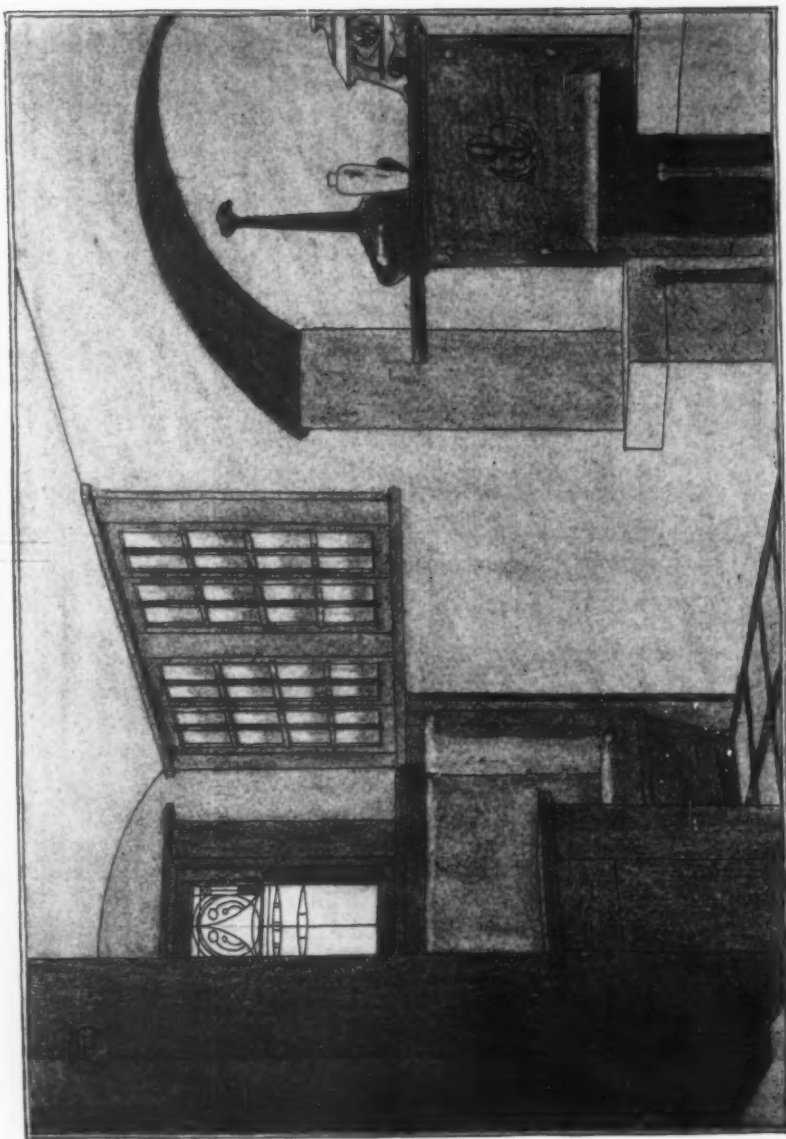
Ascending from the inglenook to the main level, we find the floor, as well as the floor of the succeeding level, in cherry, finished in imitation of ebony, and having double lines of white wood, added for emphasis, all about the room and its annexes; each line being one-half inch in width, and the two lines lying one inch apart; the whole being placed at twenty-four inches from the baseboard. The remainder of the woodwork in this room is of white quartered oak, "fumed" rich golden brown, and the side walls up to the molding are covered with linen applied as indicated in the drawing.

The above mentioned fabric is in plum-color, of a grayish tinge, with a band at top of the same material in dark slate-color.

Above the linen, the plastered wall is finished like the chimney-breast in the inglenook, except that the blue pigment has been omitted from the shellac, with a resultant fine rich yellow in the plaster frieze. The mortar of the ceiling between the beams, when wet, was stained with French ochre, thus producing a pale cream tint: this modulation completing a cheerful, dignified and harmonious color-scheme and producing an effect that is a perpetual source of gratification to the eye.

The glazing in this room is of the simplest kind, with the exception of the leaded work in the inglenook, which is sufficiently explained by the drawings. The same simplicity prevails in the few draperies: the *portières* between the library end of the room and the front vestibule being in olive green, with *appliqué* work in tones of indigo and ivory, and with outlining in dark brown and yellow.

At the head of the first landing of the stairway of three steps there is a hanging of a linen fabric like that of the *portières*. It is seen from the entire body of the room and has a highly conventionalized figure-picture, showing two young girls in a mediaeval garden, and worked in the same style as the *portières*. The rugs in this room, four or five in number, are of the Donegal variety, and run the scale of greens from blue to yellow. The sash curtains are in pale ivory-color, with a design in tones of faded plum, indigo and lemon-yellow. As a last word, it may be said that the colors of these various fabrics are broken and refined to the degree that, when seen in combination, they have a unity and a delicate har-



Interior of Ingle

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monious beauty hardly to be appreciated when they are simply described.

The passage from the living to the dining room, of course, brings a change, although it is in no sense a radical one; since the two rooms are intimately related to each other, structurally and also from the decorative point of view.

In the dining room the dominant factor of finish and decoration is the leather, which was specially prepared in the Craftsman workshops. It is so dressed as to afford a constant play of color-value and it retains its natural veinings and markings, only accentuated and made more beautiful. It is colored a deep rich burnt orange, and is fastened to the wall with round, black-headed brads, placed not more than one and a half diameters apart.

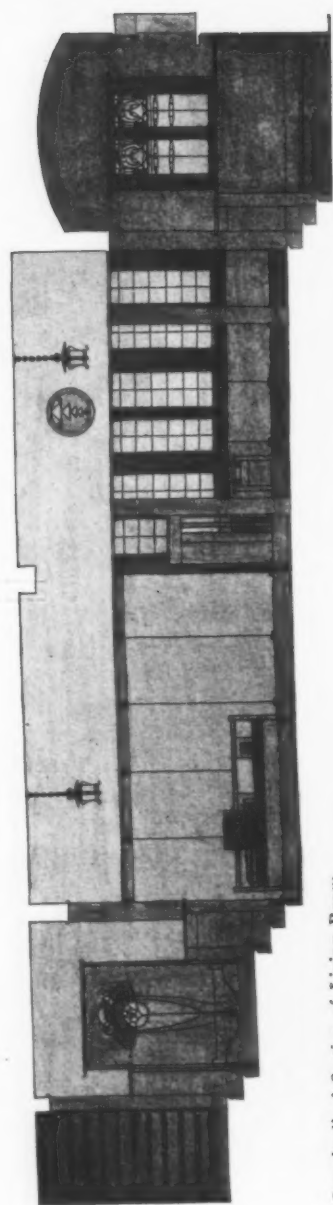
Above the wainscot, the plastered wall is treated like the similar wall spaces in the living room: the color here being a pale apple green inclining to yellow, with the ceiling left in the original color of the plaster.

The wood of the casings, sash and sideboard is in rich, dark brown, while the floor is black, like that of the living room. Upon this, the large Donegal rug, in tawny yellows and olive-greens, makes an agreeable, cheerful note of not too strong color. The facing of the fireplace is of dark blue-green tiling, while the metal work is of copper, and the hearth in French blue tiles. With these details the window hangings of pale canary-colored silk harmonize admirably.

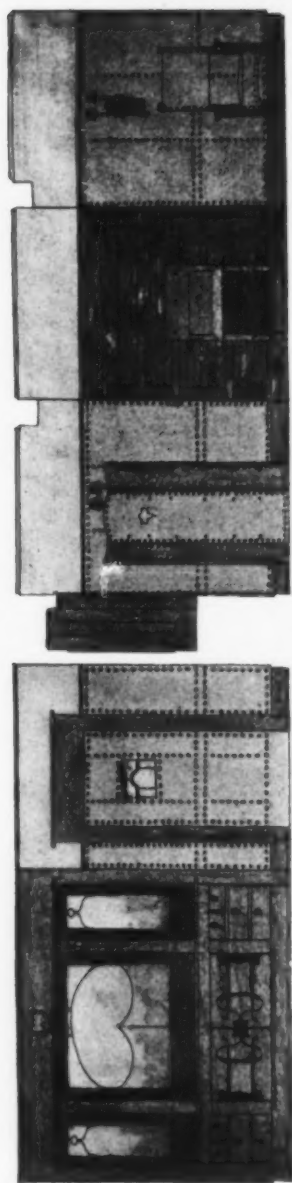
As may be seen from the plan, the general scheme of decoration used in the living room follows up the main staircase and continues through the upper hall and the sewing room. The plans also give with precision the arrangement of the second floor, thus precluding long verbal descriptions, and leaving untold merely the colors and the woods which have been employed.

The entire second story, save the front hall, the sewing room and the servants' rooms, is finished in ash, stained olive-green inclining to yellow, and the two connecting bedrooms above the ingle have their walls and ceilings in shades of tan-color accented by touches of milky white.

The remaining room in the second story has walls of old rose,



Longitudinal Section of Living Room



Sideboard

Fireplace

Dining Room

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touched with the same soft white; while the room above the dining room is finished in blue-green and lemon-yellow.

Finally, the servants' room in the second story, the kitchen and the serving room of the first story have their woodwork stained a Prussian blue, which, over the ash and with the subsequent finish, produces a rich moss green. With this the side walls of yellow olive and the cream-white ceilings give a pleasing and restful effect.

The basement, which, owing to reasons of space, is not shown, is arranged for an auto-room, and a man's room beneath the front porch and the main staircase. Proceeding through the auto-room to the rear, thence through a hall-way, and passing apartments for cold storage and heating apparatus, we come to the laundry and rear staircase; thence to the kitchen garden: the whole scheme forming an arrangement simple, complete and practical.

In leaving the house after our careful examination, we can sum up its characteristics which have forced themselves upon our attention. It is built of the simplest materials, put together in the simplest ways. Its success is the result of skilful labor. The natural beauty of its component materials has been respected: the grains of its woods have been preserved, and all carvings and moldings excluded. Its ornament resides in color, since color is the most imperative demand and want in the art of the present day.



"WHO CREATES A HOME, CREATES A POTENT SPIRIT
WHICH IN TURN DOTH FASHION HIM THAT FASHIONED"

Some Potters and Their Products

IRENE SARGENT

SOMETHING of mind and something of matter are necessary to the success of an enterprise. Without the informing spirit, the material substance lies inert, crude, valueless. Unless clothed in material envelope, the idea fails of its effect and purpose. The resources of Nature for ages await their masters: those who shall exact from them service for human needs and pleasure. They remain hostile until chained by some Franklin, or unknown until unveiled by some Leonardo, some prober after truth, some zealot of the cult of beauty.

Thoughts such as these can not fail to suggest themselves to one who gives more than a passing consideration to the ceramic art as practised in the New World. One who examines the mineral resources of the broad regions of our own country must, during such examination, feel something deeper than the consciousness of their economic or artistic value. He must, however matter-of-fact and stolid his nature, be awed by the truth—and the truth must force itself upon him—that these, “his brothers, the clods,” through the infinite time which can not be conceived, through the age of the Red Man, have awaited the moment of their birth into activity. But once touched by the quickening spirit of initiative, they have entered as factors into the economic problem of the nation and the world; they have added to the existing sum of beauty; they teem with the possibilities of yet greater values and attainments. The materials for the exercise of the potter’s art lie rich and varied among us; being deposited in many sections,—Massachusetts, New York, New Jersey, Ohio, and much farther to the Westward,—and thus offering opportunity for the expression of the art-ideas of these widely differing populations. Art-ideas have not been wanting, and distinctive accomplishments in ceramics have already marked points in both East and West, while numerous towns and villages, until now unimportant, are gaining reputation from their potteries.

Among the districts of the United States long noted for their available clays the environs of Cincinnati are prominent. There, more than a half-century since, English potters from Staffordshire and other equally famous counties set up their wheels and kilns for making the ordinary wares of household service. This movement



"Losanti Ware," Porcelain

Produced and designed by M. Louise McLaughlin



"Ali Baba Vase." Underglaze

Decoration by M. Louise McLaughlin
Presented to Cincinnati Museum of Fine Arts

Some Potters and Their Products

drew attention to the rich qualities of the soil, while the continuance and multiplication of such enterprises proved that the pioneers of the movement had made no error of judgment. In the neighborhood of Cincinnati competencies were gained and even fortunes were amassed by the manufacture of "white granite" and stoneware or *grès*. But fully a quarter-century elapsed from the founding of the humbler potteries until the awakening of the impulse which has made the Southwestern city a ceramic art center celebrated throughout the world.

The conditions out of which this impulse grew are interesting at present from an historical point of view. They were two in number and each of national importance. The first condition was the force and prevalence of that sentiment which, at the opening of the last quarter of the nineteenth century, drew American women to organize themselves into clubs for objects of education and culture. The second condition was the activity of that enthusiastic patriotism which swept over the United States to greet the Centennial year of American independence, assuring by this means the success of the Philadelphia Exposition. The combination of the two conditions in the case in point was easy and natural. It resulted in a good to the community which cannot be over-estimated. And whenever it is urged that the World's Fair of 1876 produced chaos in our national art and that the Woman's Club movement resulted in nothing save a perversion among its devotees of the domestic instinct, the art potters and potteries of Cincinnati stand in living rebuttal of the accusation. The chaos was temporary; caused by the impulse of the untrained art-faculties of the people to express themselves. The club movement, now to a degree outworn and a relic of the past, was necessary as a forerunner of that demand in answer to which the college doors, until then half-open, were thrown wide, and equal educational rights were granted to the two sexes by the old institutions of learning.

Once again, we must return from a digression to our case in point. And in doing this, as we consider the great artistic and industrial ceramic enterprises of Cincinnati, we are led to apply to them the words used by Virgil to describe the Queen of Carthage, and which appeared as a legend on the frieze of the Woman's

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Building at the Columbian Exposition: *Dux Foemina Facti*: A Woman, leader of the Cause. And although the time has arrived when the distinguishing, nay, somewhat disparaging phrase, "woman's work" should be no longer heard, when the question of good and bad is the only one involved in the judgment of anything wrought by brain or hand, it is precisely such enterprises as the one with which we are dealing that have made unbiased and direct judgment possible.

Without exaggeration it may be said—for the evolution is easily proven—that the great Cincinnati potteries of to-day, as well as the best known ceramic artists at present working in that city, owe their accomplishments, reputation and financial success to the small beginnings made by a class of women formed in 1874 for practice in china painting. This branch not being included in the courses of the Cincinnati School of Design, Mr. Benn Pitman, an enthusiast interested equally in the institution and in the general development of the fine and industrial arts, procured certain overglaze colors from the East, and established the class in his offices, where the first experiments in porcelain decoration were made under the direction of Fraulein Eggers, who was fitted for the work by the instruction which she had received in Saxony. The kind of teaching and of experiment can readily be imagined from the well known Dresden china. The style of the same famous ware shows also how far certain of the now noted students of the class have departed from their first methods, how original are their talents, and with what diligence they have worked as combined artists, chemists and potters.

The incentive to labor,—as was so often the case with decorative art-workers in the second half of the nineteenth century—was provided by exhibitions: the first, local and small, later the Philadelphia Centennial.

This great occasion, it is acknowledged, formed a turning-point in the history of the industrial arts of America, and if it engendered a period of the ugly, as has been suggested earlier in our paper, it has also been compared by a distinguished American educator to that moment in the life of a boy when he first realizes the value of personal appearance.

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The present generation of art-students can scarcely realize the progress of public taste and the changes in public instruction which have occurred during the last quarter-century. Owing to the phenomenal increase of material wealth and the multiplication of means of transit, Europe is less distant, the cities of our own country are in closer sympathy with one another, the class of the cultured—as distinguished from those who have followed college courses as a means to gain a livelihood—has increased ten-fold; libraries and museums, then so largely the cherished possessions of New England towns, now offer their privileges widely throughout the United States; illustrated books have cheapened and methods of illustration have multiplied and improved; art-teaching has made rapid and sure advancement in the school system, with the result of spreading among the people correct ideas of form and color.

At the time of the Philadelphia Centennial the lack of critical knowledge and judgment on the part of the American public was especially apparent in all that related to the decorative and industrial arts. The exhibits of the French and the English craftsmen revealed artistic and commercial possibilities never conceived by those who saw such objects for the first time, and to many those objects gave impulses more fruitful than any slowly matured ideas could possibly have imparted. How many successful enterprises germinated within the Exposition gates at Philadelphia no one may know, but that they did so fertilize in the brains of American men and women there is more than abundant evidence.

Among the visitors who gave especial study to the ceramic exhibits was a member of the Cincinnati class in porcelain decoration, Miss M. Louise McLaughlin, a young woman of means, culture and energy far above the usual. With the distinctive mark of a broad-minded investigator, she did not limit her studies, nor was she principally attracted to the class of wares or the kind of decoration with which she was most familiar. The Limoges faïence, then new to the world's market, excited her intelligent interest, and she determined to discover and to imitate, if possible, the method of its underglaze decoration. Her somewhat discouraging position may be described in few words: she was an amateur in her art with barely two years' experience; she had decorated in overglaze exclu-

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sively; she had little technical knowledge of the properties of clays, slips and colors. She was confronted by a task like that of a mathematical problem in the combination of numbers; like the setting or the loosing of a safe-lock. To accomplish the result desired, she must employ means which were as yet unknown to her; follow processes with precision; neither stopping before nor advancing beyond a mysterious point of mixture and temperature. It was a problem of undetermined media and methods, difficult enough for an experienced chemist and a trained artist, but overwhelming for one whose apparent qualifications for the work lay largely in a fund of enthusiasm and admiration. It was an undertaking comparable with that of Palissy, when he set himself to analyze and reproduce the vitrified glaze of an Italian cup, although the ease and advantage were his, if he be paralleled with the young American woman, since he began with a deep knowledge of clays and pigments and of the possibilities of fire.

The experiments of Miss McLaughlin were begun in Cincinnati, in the early autumn of 1877, after she had procured colors from Paris and theoretically studied her processes. The first pieces taken from the kiln proved the correctness of her suppositions and the availability of her methods. She had quickly discovered the secrets of the Limoges decoration, but her results were crude as compared with those of the French potters, and her resources for production were limited to those of a pottery devoted to the making of ordinary yellow ware. In spite of these difficulties, simple in the telling, but almost intolerable in the fact, she continued her experiments; being under the power of a peculiar fascination which, like the allurements of the gaming-table, appears to subjugate the potter with a vocation. But a more assured success came to her and that not slowly: a year later, at the Paris Exposition of 1878, Miss McLaughlin exhibited pieces of true faience, deep blue in color and with successful underglaze decoration, for which she was awarded honorable mention by the jury, and also received much unofficial praise from both foreigners and compatriots.

Shortly subsequent to the attainment of this distinction, Miss McLaughlin founded the Pottery Club of Cincinnati: an organization of twelve women (afterward increased to twenty-five), all

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practical potters or decorators. This corporate body, the first of its kind in the country, through its accomplished, wealthy and influential members, aided powerfully in the development of Cincinnati as a center of ceramic art. Kilns were erected, distantly located clays were procured through the counsel and at the expense of Miss McLaughlin and Mrs. Maria Longworth Nichols, founder of the Rookwood enterprise and not herself a member of the Pottery Club. The former lady taught her companions of the Club her method of decoration gained from the study of the Limoges faïence, which was, in reality, painting upon clay with clay instead of pigments: a process named by the French *pâte-sur-pâte*, and seen in its highest development in the figure-work of Solon, the distinguished artist of the Sèvres and afterward of the Minton works. Unexpected success attended Miss McLaughlin's experiments in painting the surfaces of unbaked pieces with liquid clays, technically called "slips": a statement which is true, not only of her personal work, but also of the efforts of the other decorators whom she directed. About the year 1880, she produced one of her finest pieces in this style, making three vases from the same mold; one of the three being now in the Museum of Cincinnati and destined to have an historic value as marking a stage in the development of American ceramics. This piece, thirty-eight inches in height, rises from a small, circular base, swelling gently up to two-thirds its height, when its outline becomes fuller, thus making its shape resemble an inverted, elongated drop of water or tear. It terminates at the top by a narrow rim or band, and, in this point, differs from many Japanese vases whose shape it recalls; the former usually having their top pierced with a large circular opening without the curbing band. The substance of the vase is Scioto County, Ohio clay; the decoration having been applied in slip-painting upon the unbaked piece, and showing through the highly vitrified glaze. The design consists of sprays of *hibiscus* (mallow) flowers, of the Chinese variety, done in dull red and yellow, upon a light sage green background which, in spots, is delicately modulated to a greenish white. The piece is well-known to amateurs under the name of the "Ali Baba Vase:" the pertinence of the title lying in the size and form of the vase which approaches the proportions of

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the jars fabled to have been found by the poor Persian wood-cutter in the cave of the Forty Thieves.

In addition to her practical work, Miss McLaughlin produced in the earlier years of her experience as a potter a series of valuable essays on pottery and porcelain decoration. She obtained the highest esteem and admiration from the members of the Pottery Club, each of whom was a free experimentalist and accomplished original work of distinction. When, for financial reasons, the club was discontinued in 1890, Miss McLaughlin passed to the presidency of the Associated Artists of Cincinnati, an organization whose beautiful exhibits of ceramics and metal work attracted the most flattering attention at the Columbian Exposition.

Not content with attainments which many artists, even though energetic and ambitious, would have considered sufficient, the unwearied experimentalist directed her studies toward the production of porcelain, in the making of which ware she has already been successful, with the promise of great farther development.

In a recent letter Miss McLaughlin refers to her trials resulting from the refractory materials and conditions with which she has of late years dealt: saying truly that "it is painful to recall such troubles except for the feeling of satisfaction coming from the consciousness of not having been overwhelmed by them." Once, indeed, after the manner of most inventors and discoverers, she seems to have been at the point of abandoning her efforts, but gathering anew her courage, she attained a marked success, only about ten months since, at the end of a series of experiments lasting through several years.

The successful production of this hard paste porcelain was a second triumph for the woman potter, not inferior to her discovery of the Limoges method of "slip" painting; since previously she had been a painter in clay rather than a producer of body. It may be that her very lack of experience contributed to her success, in that she was not bound by rule or precedent, like the ordinary potter. Through discouragement and failure she advanced toward her aim almost without a guide. In her experiments with the Limoges system of decoration she had had before her a model residing in a fact accomplished. Her problem had been to reproduce, to find

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means, and, having found them, to employ them skilfully. In her attempt to compose a new porcelain she had nothing visible to follow. Her problem had changed: it was to realize a conception, an ideal. Although by her own acknowledgment breaking the cardinal laws of ceramics, she succeeded in producing a highly original ware: a translucent body capable of decoration in an extended scale of color; such possibilities including not only the usual greens, blues, and brown of high temperature underglaze decoration, but also reds, pinks, and yellows, full and deep in tone.

The new ware to which the name *Losanti* has been attached, is similar in substance to the hard-paste Sèvres (that produced since the middle of the eighteenth century), to the Saxon, and to some of the English porcelain. Before definitely fixing its composition, Miss McLaughlin experimented with eighteen different bodies and nearly forty-five glazes: the recipe now employed giving its maker perfect satisfaction; her work for the future lying in the development of color-effects and in the perfecting of details such as translucence, open-work employed in an original way, designs with or without inlays of glaze, and inlays used in the body. Among these details the one most striking to the lay observer is the open-work which appears in spots, and never in the jacket-form as in the Sèvres, or in the round perforations of the "eyelet" china. Miss McLaughlin's open-work effects, like everything to which she touches her hand, are original with her. Occurring, as has before been said, in spots, they serve as details to complete some scheme of design; the designs being in the main floral, conventional, and treated in the modern manner. In these the open-work suggests a textile, for one may almost count what may be called the porcelain threads, as they form into a canvas stitch and thence develop into suggestions of the reticulated work which forms a part of the Louis Fifteenth scroll-and-rose pattern.

These details, although interesting in themselves, are much more significant than would at first appear. They are one more proof of what must always be clear to a careful student of Miss McLaughlin's work. They show her talent, rather, her genius in the technics of pottery: a gift, a spirit of initiative, which has more often appeared in the masculine than in the feminine mind. But

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while this woman's success as discoverer and inventor are her principal claims to recognition among the potters of the world, she has also merits as a stylist; as may be seen from her vase-forms and her use of ornament. In the former she shows the tendency of the times from which no artist can possibly escape: that is, the impulse to mingle and blend all historic forms into one composite whole. And yet even this judgment must be carefully made, for the historic and manneristic must be separated in the mind of the critic from the structural and necessary form which the potter must employ in obedience to the use for which his vessel is intended, to the demands of stability and safety, and to the limitations of the material in which he works.

In this age of travel, museums, illustrated books, and antiquity shops, the potter, outside of his course of study, must necessarily acquire an immense store of memories from which he unconsciously draws when he sets himself to design, just as the college instructor or the conversationalist, without thought of copying, suggests the style and the phrase of the books which he habitually studies or reads. But all allowance being made for this fact, it is still dangerous for the lay critic of the potter's art to indicate points of form as Greek, Roman, Persian or Japanese, without having assured himself whether or not they contain structural significance.

In the matter of form Miss McLaughlin shows herself somewhat more conservative and conventional than certain of her contemporaries, notably Mr. Van Briggie, formerly of the Rookwood potteries, who, in this respect has studied deeply, as is evident to one who will pass in review a collection of his vases. This potter, judged by his creations, would seem to follow a method of design which consists in making repeated drawings of a single object, without reference to the original after the first sketch is made. By this means an object is "simplified;" some one feature gaining prominence to the partial obliteration, or the exclusion of other properties. This method, like many others, which have been lately carried into art from the field of science, accomplishes for the work of the imagination that which, biology teaches us, occurs in the animal or plant, when it adapts itself to new surroundings, or as the ages pass on.

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As yet, Miss McLaughlin has refrained from those studies, but it is to be hoped that in the future she may engage in such, since her scientific trend of mind would certainly lead her to interesting and important results.

Upon the subject of design and decoration she has expressed her thought and feeling in a way so simple and strong as to merit quotation. She writes: "I do not think it well that art should be the subject of passing fashions. What is once good in a decorative sense is good for all time. What is bad should have no opportunity to exalt itself into a fetich which all blindly worship. But new ideas, when time shall have modified their eccentricities, will lift art to a higher plane, and the element of novelty introduced into timeworn *motifs* of ornament is not to be despised. The movement known as *L'Art Nouveau* will and must have influence, but it can not be followed without reason or moderation, except to the detriment and degradation of the Beautiful."

Through these words the strong, sincere spirit of the artist pierces, as the light shines clearly through the beautiful ware to the perfection of which she has given her youth, her strength, and her love. Miss McLaughlin should be honored among American artists, craftsmen and chemists as one belonging to the higher division of each of these classes of workers. She has discovered, created and produced. In the second and greater of her problems—the making of porcelain—she was given two factors with which to work: feldspar or clay, strong, opaque and capable of enduring great heat; silex or quartz easily fusible. From the first of these elements she was to form what the Chinese call the bony structure, from the second the flesh of the ware. She wrought with instinct rather than knowledge, she used the best of all correctives, experience, and in the end, she was successful. She stands prominent among that group of cultured women of Cincinnati's leisuristic class, who have paralleled in the Western regions of the New World the wise patronage over the ceramic art long ago exercised by Hélène de Hengest in France, and by Queen Amelia in Saxony.

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IN attempting to realize in imagination certain splendid civilizations of the past,—Egypt, Imperial Rome, Mediaeval France and Renaissance Italy,—it is impossible to escape the conviction that the thing we call their art, the relics of which we collect and treasure in our hushed, high-lighted galleries and museums, was the very texture of the daily life of the people; the direct objective expression of their knowledge, tastes and beliefs. As Taine says, "They loved certain things belonging to their own world and existence and these they imitated and adorned; their preferences were not due to academies, to education, to book-pedantry, to conventionalities."

Our own age, academic, educated, pedantic, conventional, takes pleasure in the scattered vestiges of this keen, colorful and joyous life. It has become, in a sense, the tomb of this old art, just as it may become the womb of the new, but pending some sort of a recrudescence—an awakening of the Sleeping Beauty—it must be said that our modern world, in so far as it is modern, the world of vast and seething cities, of railroads, factories, of mines and mile-wide farms, is, in its invisible aspect, when viewed in the unpromising light of day, either splendidly and greatly, or meanly and sordidly ugly; undignified by noble and sincere architecture, and unadorned by those thousands of objects of every-day use made beautiful by skilled and loving handicraft which were the natural products of races more richly dowered than our own. Amid this ugliness we live, for the most part, oblivious and content, with eyes, through long deprivation, atrophied to beauty.

The causes for this deterioration are not far to seek. The complex, self-conscious, emotional and introspective modern mind does not readily lend itself to a spatial,—that is, an architectural expression, but finds its natural vehicle in the more subjective arts of literature and music. The printed page has come between us and the visible world; we see all by reflection. The book and newspaper, like the crystal ball of the mesmerist, in which past events and distant scenes are mirrored to the eye of the mind, have hypnotized us into a trancelike indifference to our immediate surroundings, so that the world of actual objects and of three dimensions has suffered neglect. Those imperative needs of the soul,

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beauty and wonder, are gratified no longer through the channel of the eye, as in old times, but through the imagination stimulated by music and romances, and by the daily chronicle of the world's life in the public prints.

A no less important factor in the decay of artificial beauty has been the supplanting of hand-labor by machinery, which, by reason of its fatal facility, makes for monotony and uniformity and tends to the elimination of that personal element which is so large a factor in the pleasure imparted by any work of art. The machine, that tool which the fertile brain and dextrous hand of man has created for his manifold uses, is robbing that brain of its power to conceive in terms of beauty, and depriving that hand of its ability to execute in terms of skill. With the invention of the printing press and movable types the art of the scribe suffered decay and extinction, till now our eyes, used as they are to books, are never gladdened by the sight of a single engrossed and illuminated page. The machine loom practically put an end to the weaving of figured tapestry, and the walls of our dwellings, within which we more and more confine ourselves, are unadorned by storied cloths of green and tawny gold. We are far from the times and the spirit of the times in which a greater wealth of invention and loving labor was lavished on a water-jug, a sword-hilt or a belt-clasp, than goes to the making of the average easel picture of to-day. Except perhaps in far distant Japan, dignity no longer attaches to the master of a minor craft. We have artisans ignorant of art, or artists without artisanship. A modern Benvenuto Cellini, patiently fashioning saltcellars for the rich and great, would cut a very inconsiderable figure in the life of the time.

A third reason for this deterioration in our self-created environment lies in the loss of sincerity which architecture has suffered by reason of the divorce which has been effected between it and engineering, and the impoverishment of it through the defection of the dependent and tributary arts of sculpture and painting. Architecture is no longer the living art it once was, because it has failed to develop appropriate and adequate forms of beauty for the new materials and methods of construction which have come to be employed. The skilled and scientific engineer builds for the most

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part as he wills, and if the living steel skeleton of his creation requires a clothing for its adornment or protection, it is decked out in the grave clothes of dead styles, with column and pilaster, entablature, arch and impost, which, however cleverly arranged to interfere as little as possible with the practical workings of the building, more often conceal and falsify its interior arrangement and construction than render these intelligible to the eye. Architecture, instead of being the engrossing occupation of a nation, has become the pursuit of the specialist or the toy of the dilettante. As a result of this, sculpture, which should accent and enrich our buildings, now occupies, like a bedraggled tramp, our parks and squares. Painting, which should diversify and relieve the monotony of walls and ceilings, finds indiscriminate place in the lodging house of the public art gallery,—evicted tenants, both, of the House Beautiful, their proper home, for it should be remembered that the finest fragments of Greek sculpture which have come down to us, the Parthenon pediment and frieze, formed an organic part of a perfect building; that the acknowledged masterpiece of Renaissance painting, Michelangelo's Sistine ceiling, bites deep into the cracked and decaying plaster of a chapel wall. The sculptured "group" and the easel picture came into vogue only after the practice of architecture had fallen into the hands of formalists and pedants. Injurious as this defection of the allied arts has been to architecture, it has had an even worse effect upon these arts themselves, because it has not only taken away their *raison d'être* in many cases, but it has resulted in the loss to them of a certain architectural quality, a simple, severe and lofty style which always marks a masterpiece, and for the absence of which no amount of brush or chisel cleverness, of slavish fidelity to nature, of movement and passion, can quite atone.

Another condition unfavorable to art lies in the absence from modern life of any sincere and pervasive and well understood symbolism. In Japan, the only country which has assimilated the modern spirit, and still retained for art something of its ancient vitality, the people are united by an ancient and popular religion. Of how much interest and charm would the art of Japan be deprived were it not for the many strange and touching legends which

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have grown up about Buddhism, like reeds around a lotus! The basis of Egyptian and Grecian art was ever Egyptian and Grecian mythology; the austere beauty of Gothic sculpture and the naive grace of early Renaissance painting come from a naturalistic and childlike interpretation of the metaphysical mysteries of Christianity, while even the artists of the later Renaissance, though living at the time of the disintegration of the ancient simple faith, and though themselves secular and worldly persons, continued to find inspiration in the annunciation, the crucifixion and the resurrection, or interpreted in their own fashion the then newly familiar themes of Grecian and Roman mythology.

Because we lack conviction our art is unconvincing; because we lack sincerity our art is trivial and episodic, for art unerringly registers and reveals the dominant impulse, emotion, or inspiration which has moved a people and made them what they are.

It would appear that at any given period of the world's life there is operative just so much potential creative human energy, but that it expends itself in different directions at different times. It incarnates in superior individuals, and if the times be valorous and warlike, these naturally become generals; if born among a people with a sensibility to beauty, they are great artists; while in a commercial and scientific civilization like our own, they appear as famous financiers, engineers and inventors. The connoisseurship shown by many of our so-called "Captains of Industry" in matters of art, would indicate that in a more favorable environment they themselves might easily have become artists. On the other hand, if the sad and eager spirit which we call Michelangelo, or the embodied intelligence known to us as Leonardo, were in the world to-day, it is doubtful if the one would ever have carved a statue, or the other painted a picture. Some different side of their manifold genius would have been developed, for the physical law which decrees that a force shall follow the line of least resistance is operative on the higher plane of human endeavor.

For all these reasons something fine and rare has vanished from our lives. There are forgotten rhythms which our eyes behold only in the surviving handiwork of men long dead. We weave ignoble patterns on the warp of space, or we weave none.

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The question at once presents itself: Is it possible to recover this lost grace of form, of line, of color, and if so, in what way?

Yes, it is possible, and it is beginning to be done. At the close of our Civil War all that passes by the name of art was at its lowest ebb. It is doubtful if for sheer vulgarity and ugliness the productions of the early and middle Victorian Era have ever been surpassed. The Centennial Exposition marked our emergence from this benighted and blighting period. The buildings, it is true, were very bad, but the foreign exhibits taught us our first much needed lessons in household taste; we awoke, among other things, to the beauties of the quaint and exquisite art of Japan, and we proceeded to buy it and misapply it. The Columbian Fair marked a long stride in advance, for it was conceived on a scale of monumental grandeur, and though the buildings, if strictly considered, were architectural shams, they gave the beholder a very real sense of what the City Beautiful might be. The exotic architecture of the Pan American Exposition still better suggested the spirit of holiday gaiety appropriate to such occasions, and the sculptural and horticultural accessories were handled with greater particularity, skill and daring.

The influence of such spectacles as these upon the public mind can scarcely be overestimated. A new want was created: the need of civic beauty. In the great cities of New York, Boston, Washington and Philadelphia the public improvements are now to a greater or less extent in the hands of commissions of skilled experts. There is manifest a disposition on the part of the existing generation to insure for succeeding ones a legacy of beauty of which we are beginning to feel the lack. The magnificent scheme for the improvement of the national capital, the extensive park system of Boston, the lavishly decorated libraries, and the numerous colleges planned and grouped on monumental lines, all afford proofs of the vitality and universality of this sentiment. It is beginning to be recognized that a public building is the proper frame and setting for the finest obtainable works of sculpture and painting, and our most eminent artists are eagerly embracing the new and enlarged opportunities thus afforded to their powers. The arts, so long estranged, are becoming sisterly again.

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Very significant, too, is the importance recently assumed by landscape architecture and gardening, and the successful publication of so many magazines devoted to household taste; but more significant still is the establishment in localities often remote from one another of schools and communities in which artistic handicraft is taught and practiced, and the appreciation on the part of the buying public of these new products of the press, the loom, the kiln and the forge. It is true that much of the work produced in this manner is bad, when judged by an absolute standard—that Roycroft skim-milk often masquerades as Kelmscott cream; it is true, too, that the manufacturer of the machine-made article has been quick to take for his own the new catchwords of this new cult, but this is in itself an indication of the magnitude and popularity of a movement still only in its beginning.

In late years the United States has come to be regarded as the best market in the world for works of art. Prices have doubled and quadrupled, and agents are scouring Europe to meet the ever-increasing demand. Our millionaires are as keen after the masterpieces of the Renaissance as were the Renaissance dukes and princes after the art treasures of Greek and Roman antiquity.

These things are all encouraging signs of the times, but to the truly discerning they are only ripples upon the surface of a rising tide—a tide, if not of spirituality, then of belief in and responsiveness to things spiritual—a taking into account of the "more things in heaven and earth" than science classifies and accounts for. The oracle speaks not yet, but there is a rustling of the veil before the sanctuary. Maeterlinck affirms that at certain periods of the world's history the soul, in obedience to unknown laws, comes near to the surface of human life and in unmistakable ways gives evidence of its presence and its power; that ancient Egypt underwent one of these spiritual revolutions, also France, during the two mystic centuries of the Middle Ages, and that to-day we stand upon the threshold of such another. If Maeterlinck is right, if our clay is to be quickened by a greater infusion of the Spirit, the flower of art will bloom again, no matter how apparently sterile the soil, for art is the soul of man striving to express itself through matter by means of symbols.

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Upon such persons as perceive in the present, one of those obscure crises in which a known and established condition of things yields to one new and unpredictable, a certain obligation rests. Their part is to awaken the Sleeping Beauty, the termination of whose long slumber they perceive to be at hand.

Shall they, following the precepts of Ruskin and the example of William Morris, turn for inspiration to the art works of the thirteenth and fourteenth centuries, ignoring the Renaissance from Raphael down to the present time? Shall they abjure the machine, and print, weave, plane and saw by hand? Shall they anathematize the railroad whose level line cuts through so many fair landscapes; the factory, which pollutes the air; the mine, which wounds the earth.

Such a course would be not only futile, but illogical. It is not possible arbitrarily to accept a part of the legacy of the past and reject the remainder; and moreover, our art, to be vital, must derive less from the past than from the present. The railroad, the factory and the mine are the sources of the strength of the modern world, and it should be our task to convert this strength from ugliness and injury to beauty and beneficence.

To do this it is necessary first of all to become conscious of such beauty as is latent in our ugliness. The familiar and for the most part sordid elements which compose our environment under certain conditions of atmosphere, of light, or of darkness, yield sometimes wonderful pictures, for Nature is ceaselessly engaged in weaving a web of beauty over man's ugliest creations. A railroad freight yard at sunset, or, better still, at night, becomes a modern garden of enchantment, with its mysteriously moving masses, its colored lights, its clouds of steam illuminated by the orange glow of the engine furnaces, with perhaps the black figure of a man etched against the light. Hokusai or Hirosege surely never had a subject more worthy of their peculiar genius than the gigantic arches and one lofty tower of the Brooklyn Bridge, with all its gossamer tracery seen from far below, in sharp perspective, against a moonlit sky. A blast furnace, a steam dredge, a coal barge, a man-of-war—such things epitomize our civilization, and are therefore fitter subjects for our art than smug landscapes and "marines," or anaemic

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ladies in Greek drapery (or none), symbolical of all the virtues which are not ours.

A great artist can produce a poignantly beautiful effect from mere ugliness. But though we may perceive the truth of this, and even learn the trick ourselves, it does not greatly help us, for our world must be made beautiful not alone to the eye of genius, but to the common man also,—in clear daylight, as well as when touched with the magic of a sunset or a rising moon. This greater task is for the architect, the landscape gardener, the craftsman in wood, stone and metal—for Everyman, in short.

Before beauty can be created it must be perceived, or at least there must be consciousness of its absence. Education should begin, therefore, with the eye of the child. This may best be done by building and equipping schools which are something more than white walled barracks, by providing attractive parks and playgrounds, by elementary instruction in drawing and music, and training in simple calisthenics, dancing and juggling, for there is a certain rhythm at the root of acrobatic exercises of this description which is near to beauty's source.

Then comes the problem of the machine. We must restrict the machine to its own proper province, and not permit it to invade the domain of even the minor arts. From its very nature the machine is incapable of producing any kind of work of art, for a work of art is such by reason of the personal note, the individual touch. We must educate the public to perceive the gulf which separates the brainless and soulless product of the machine from a work of true handicraft, instinct with character and vitality, the product of original thought and happy labor, and we must do this by an increasing production of works of this description.

It is not strange that some men claim to have found in handicraft a panacea for the ills of the world. There are few finer pleasures than creative labor with the hands. It conduces to sincerity and ample living. Because the work is itself recreation, there is no need felt for expensive and pernicious amusements, and in simple living our deliverance, artistic and moral, lies. We are enslaved by cheap luxury, and smothered in machine-made rubbish. To the dust heap with it, and let's begin again—begin humbly, rec-

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ognizing that the untutored savage is often our superior in his sense of color and form! Let us begin by studying the exhaustless pattern book of nature, and working with our hands, trying to make simple, common, useful things, and make them well, feeling our way, meanwhile, to an ultimate beauty which will reveal itself to us as we progress.

Though creative work with the hands may carry us far, by giving us a true sense of values, by emancipating our judgment and educating our taste, it will not solve the most formidable problems which confront us. Our millions must be housed before they can cultivate the minor arts of life; they must have shops, and mills, and office buildings, libraries and schools, and these must be things of beauty set in a beautiful environment, instinct with the new spirit of the new times in which we live. This is the architect's task. It must be confessed that the practitioners of that art seem, for the most part, unalive to the larger phases of their unique opportunity. With a new country, new problems, new materials and mechanical devices, money without stint or limit, and facilities for getting work quickly executed never dreamed of before, they continue to make bad and distorted copies of often bad originals, or paste the "Made in France" labels on their Noah's arks, and, sad to relate, they are generally worst when most original. It is true that some of our architecture is good, judged by any standard, and thoroughly modern in spirit, but there is little which is masterly—which communicates emotion to the beholder, or excites him to enthusiasm. What the architect of the present day seems to lack is the large view—insight into the time in which he lives, and power to render the spirit of those times in terms of fitness and beauty. Enamored of the perfections of the monument of the past, it is as though he said, as did Michelangelo in the presence of Brunelleschi's dome, "Better than you I cannot build," but lacking the courage of the great Florentine to add, "Like you I will not," he goes on, designing now in this style and now in that, according to his enthusiasm of the moment, instead of attempting to contribute his quota to the formulating of a new architectural language which shall express modern ideas. One sincere failure, with this in view, would be worth a dozen cheap successes.

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The architect who is ambitious to participate in a new movement toward creating a more characteristic and sincere architecture, should not be content with the acquirement of the varied and exact knowledge necessary for the successful practice of his profession. He should study, not books alone, but first of all, Nature, for in Nature the simple yet subtle laws in accordance with which all things have their being, by which they wax and wane, are written large in time and space. Second, he should study and draw from the human figure, the finest school of proportion in the world, in which these same laws are condensed and focalized, as it were. Third, he should study number and geometry, and their sensuous correlative, music, for music, as Schopenhauer points out, is the utterance in terms of harmonious number and beautiful sound of that undying will to live which is the soul of man and the spirit of the world.

The intimate bearing of all these things upon architectural design the present author has attempted to trace in greater detail elsewhere. He can here only reiterate his belief that they are most useful to the architect than the study of archaeology, the proportions of the so-called classic orders, or a knowledge of the various steps in the evolution of the Gothic cathedral from the Roman basilica. They liberate the mind instead of enslaving it, and they train the eye to a perception of beauty without fettering it with formulae.

Every creative artist is an architect in the broad sense of the term, for "all conscious arranging of visible things for man's convenience and for man's delight is architecture. Connected at a thousand points with all the other specific arts which minister to it out of a thousand channels, it is itself the tangible expression of all the order, comeliness, the sweetness, nay, even the mystery and the law which sustain's man's world and makes human life what it is." It is the creative artists, therefore, who must enact the part of the fairy prince, and entering the enchanted palace of the modern world, awaken the Sleeping Beauty.

Korin and the Decorative Art of Japan

SWAN M. BURNETT, M. D.

IT must always remain a matter for wonder with many of those aware of the views of William Morris on questions of art, and its relations to living, that in searching for an ideal social condition to which we might look for help and encouragement in the efforts to redeem our own age from the blighting effects of a crass and absorbing materialism, he should have turned his eyes solely to the Middle Ages of Europe. A little investigation would have shown him how much nearer in some important particulars the conditions in Japan—especially during the period of the Tokogawa dynasty of Shoguns—approached the requirements which he deemed essential to constitute an example with a positive accomplishment.

Had he so sought, he would have found there, as nowhere else, art accepted as the hand-maiden of life, and the union of the artist and the craftsman even more intimate than in those happy days in mediæval Europe, when the thought and feeling of the man were believed to have found their fullest expression in his own handiwork.

There would have been this further advantage, that the Japanese are a race most highly endowed with aesthetic sense: with a feeling and instinct for beauty, which has been made manifest through a greater variety of media, in accordance with the demands of their living, than is to be found anywhere else among civilized nations. For while it may not be generally admitted that the art of Japan is the greatest, taken as a whole, the world has known, it must yet be acknowledged by those most competent to judge, that when great art in all its bearings is under discussion, the art of Japan must be considered. And the more it is studied the more apparent it becomes that it is an art to which we must look, when we are seeking to bring art and life into a closer and more natural association.

Their accomplishments demand for the Japanese this consideration; for the claim can be amply demonstrated, that this people have said the final word on every form of art which they have elected to follow. To substantiate this claim we have only to refer to their lacquer work in all its variety of form and decoration; to

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their potteries; their iron and other metal work; and their printing in colors. We shall find that in those branches they are not only unsurpassed, but that they stand, even to-day, without any serious competition among the Western peoples.

That they have not made manifest their aesthetic feeling in some forms regarded by Europeans as great art, may come either from a failure to consider these forms as those of true art, or from the conviction that they can express the same thing more effectively in a different manner. But under no circumstances can a deficiency of artistic feeling or conception, or power of execution, be charged against them in the forms which they have adopted. Beside, and perhaps most important of all, they know the limits of artistic expression; they forbear, with due reverence for it, to attempt the unattainable or impossible. Modesty is a quality of true art of which they seem to recognize the full meaning much better than we.

Again, the fact that their conceptions of art, either as to its essential principles, or its special application, may seem to differ from those of "the general" in the West, should not deter earnest and open-minded seekers from the study of Japanese forms of expression. On the contrary, it should stimulate them to make a diligent examination of the Oriental conceptions.

In making this investigation we must bear in mind, among other things, that the Japanese idea of art and its meaning comes down to them in a direct line from a civilization infinitely older than our own; and that the East was cultured and refined, while we were yet in the shadows of semi-barbarism. The tendency even now, when our outlook upon art, and its correlations, is supposedly broadening, is still to regard the Oriental phase with condescension, and, while acknowledging in it skill in technique, or oddity of design, to label it, in our minds, with the mark of childishness, quaintness, or other derogatory implication, and altogether to fail to accept it as the serious expression of an aesthetic sense so deeply rooted and stable as the other distinctive characteristics of a people who perfected some of our arts before we had even imagined them.

We are too liable to regard the impetuosity and self-confidence of our youthful civilization, hardly out of its swaddling

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clothes, as something in advance of the slowly, symmetrically developed and finely differentiated expression of a race who attach a meaning to art of which we, as a people, hardly conceive. Some of the inheritances of our semi-barbarism in art we have not fully outgrown. Principal among these is that we still regard art as something apart from our daily life, and as represented mainly by the easel picture of dimensions which increase *pari passu* with the elevation of the style; that we require art to be "literary;" to "point a moral and adorn a tale."

This accusation, while true in the main, must not be considered as too sweeping, for some great art has been vouchsafed to us, in spite of these hindrances. Native genius has been often powerful enough to break through the weight of conventionality: we have had an Angelo, a Velasquez, a Rembrandt, a Turner, a Corot, and others who are recognized everywhere as great masters. But it is yet true, that the West still separates itself from the East, from the point of view of art: mainly in its estimate of art as something to be measured by the square foot and to be hung upon the wall in a gilt frame. The mass and even some of the supposedly elect, fail to recognize the fundamental fact, that there may be more real art in a fan designed by Hokusai or Korin than in the largest of Rubens' paintings in the Louvre.

It is a question with a large and earnest body of thinkers among us, whether we, as a people, have yet grasped the art idea, in its connection with our every day life. Art and utility not only have not been wedded, but they have not often appeared as lovers, as is witnessed by the ugliness of many of our surroundings. I will illustrate my meaning, by the fact that we designate the ornamentation or the attempt to beautify objects for use, as decoration, as something distinct from art proper: that is, from pictures framed and hung upon the wall; the maker of these pictures being called an artist. The man who tries to make a useful thing beautiful is called a decorator, when he has any designation to distinguish him from the ordinary workman. It is, however, a fact to be noted with hopefulness that in recent times the artistic conscience has been aroused in certain quarters; that many notes of alarm have been sounded, and that with more or less seriousness the

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danger of our situation is being brought to our notice. Schools of industrial art—as distinguished from art with a capital letter—are being established in various parts of our land. Professors and art designers are mingling with the common people to revive some of the old industries, and the country is filled with all sorts of wares bearing the stamp of the Arts and Crafts Societies, as a guarantee of their value. But after all, we are often compelled to ask ourselves, how far removed this is from the commercialism we condemn and how much it relieves the situation. Because a thing is made in small quantities, and by an untrained worker, in a village, it is not, for this reason alone, artistic. Something else is needed, some vitalizing quality that shall connect the worker directly with his product, as the outcome of an irresistible impulse toward the embodiment of his own feeling for beauty, and fitness.

Emerson, the philosopher, defines art as “a nature passed through the alembic of man”; while William Morris, the craftsman, calls it, “the expression of man’s joy in his labor”; both recognizing the fundamental fact that art must represent the man and be a part of him. It must be his joy because he put in it something of that which is best in him. The great reward of work is always to the worker. No true art was ever conceived or executed except under conditions where that was possible, and to have the fullest expression of it, the conditions must be such as to afford the utmost freedom, the least restraint upon individualism. Art is the one thing still with us that can not be syndicated.

Such necessary conditions were never,—certainly in any modern epoch,—found in such perfection as in Japan in the seventeenth, eighteenth, and part of the nineteenth centuries, during the long peace of the Tokogawa dynasty of Shoguns. Art in Japan, as elsewhere, has had its flood and ebb in the tides of time, but it has always remained at a high level of excellence.

The feeling for beauty, as an expression of national character, has not essentially changed since Japan has had an art, in so far as it has constantly maintained a close relationship with the habits, customs, and manner of life of the people. Take, for example, the work of the Japanese in iron, whose beginning dates back to the times when they, the most militant of peoples, were in a constant state

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of warfare, either within themselves or with their neighbors. The blade and the armor were then among the necessities of life. Not only "the soul," but the very existence, of the Samurai lay in his sword. Under the stress of this necessity there was developed a skill in the manufacture of steel which has not been approached in any subsequent times, among any people, Eastern or Western. As a cutting weapon, the old Japanese sword stands without a rival. But together with this skill in the making of steel, there was evolved an ornamentation of the furniture of the sword: the guard, the handle and the scabbard, which, for appropriateness and beauty of design, were the marvels of succeeding ages. The aim of the armorer, too, was directed not only toward the qualities of lightness and toughness in his iron plates, but also toward a suitable and artistic decoration by chiseling and *repoussé*; and the wonderful work still extant, of the Myochin family, through a thousand years, bears testimony to the complete mastery over this material, as to both construction and artistic ornamentation, possessed by these artisans, who were at the same time recognized as great artists.

The art of the potter began its wonderful development in Japan together with the introduction of the tea ceremony. This marvellous rite, of whose solemnity and dignity the Westerner can form no adequate conception, demanded utensils of peculiar beauty and fitness: a beauty and fitness so at variance with our modern idea of beauty or fitness that to most it seems almost as "foolishness to the Greek." These ideas of beauty and fitness were then adopted into the making of vessels used in every-day life: with the result that there is nothing with which we can compare the work of the Japanese potter of the best periods either as to color, glaze, decoration, or general artistic effect. The greatest artists did not disdain to design a decoration for a tea-bowl, or a fire-box of clay, or, at times, even to mold the paste into shape with their own hands. The same application to the needs of daily life is to be found in their lacquer work which has remained peculiarly their own; their wood-prints; their artifacts in wood, bronze, and bamboo; in fact, in every kind of manufacture to which they have turned their ingenuity and skill.

The Japanese wears no jewelry to decorate, or to disfigure

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his person, after the manner of the less civilized. Rings on his fingers or in his ears, or nose, are as noteworthy by their absence as the diamond pin in his bosom; but the swords that were thrust into the belt of the old Samurai had often such work of artistic quality in their accessories as made them the most precious heirlooms for his descendants; and the *inro* of decorated lacquer, together with the pipe holder and tobacco pouch with their *netsukes*, dangling over his gown of rich brocade, were to him more precious than rubies.

Even the *Kakemono* or painted picture and the colored wood-print commonly constituted a part of the wall decoration, or formed the movable partition or screen separating the rooms. It was not art "applied to" but art a part of, the construction.

Again, the cost or the intrinsic value of the raw material entered but little into the esteem in which a work of art was held. It was most frequently the aim of the artist, who was, at the same time, the artisan, to take an indifferent substance, and to make it precious by the artistic beauty with which he endowed it. It derogated from good taste to detract from the artistic effect, by allowing the quality of the material as such to obtrude itself. Consequently, we find lead, mother-of-pearl, lacquer and pottery, all primarily cheap substances, forming the greater part of the decorations; with gold, silver, or bronze brought in only sparingly as adjuvants, and solely for some desired color effect which could be obtained in no other way. Diamonds and other precious stones were practically never used.

Another feature in Japanese art-craftsmanship, which should have appealed strongly to Morris and his followers, which should constitute the lesson he so earnestly preached as the crying need of the times, is that, in all cases, it represented the individuality of the artist. Whatever of soul he had it reflected. It carried with it a part of his life, and did not bear the impress of the dead machine. The artist and craftsman were one, or, if two, they worked with one intent and purpose and in thorough harmony of understanding. All that was demanded of the creator was the expression of his peculiar genius and the outcome of his own invention. There was no tyranny of time or factory to hinder the full and free expression

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of his conception, and whatever rivalries existed were those of an artistic, not of a material or commercial kind.

The conditions of life in Japan at that time, were such as to make this result not only possible, but inevitable. Life was luxurious only in the beauty of surrounding nature which was carefully developed, with a keen sense of the effect of this beauty upon man. With this was joined a simplicity of living, the like of which has nowhere else been seen in same degree, not even in Greece at the height of her culture and refinement. But more than the Greeks the Japanese joined beauty and utility in the smallest details of their ordinary living. The art of Greece was for a few thousand people, that of Japan for a nation of millions.

Extremely simple, however, as was the Japanese mode of living, it carried with it no touch of monotony. On the contrary, an infinite variety marked all inventions. Each work seemed to be the outcome of a special inspiration, not made to a definite order, or from a set pattern, but because it had to be done in obedience to some uncontrollable power.

Among other faculties the Japanese possessed the great and necessary one in art of selecting the essential, of casting aside the unimportant: that which might prove a hindrance rather than a help to the full and desired effect.

The manifestations of this sense of beauty in what we designate as decorative art, is marked by certain characteristics which distinguish it from the Western method of art-expression. This is, as we have said, not literary, or moral, or didactic in any restricted sense. On the other hand, it is characterized by a large ethical feeling. It appeals mainly to that distinct sense of beauty, which finds its full and complete satisfaction in the harmony or proper association of line, mass and color.

It is illusive and intangible in its essence; asserting itself, it may be, as a faint surprise, or a little alluring novelty, or the delicate suggestion of a connection between seemingly disparate things, which before had escaped attention: usually with an indication of a subtle appreciation of an underlying sentiment which gives it a vital force, and recalls some intensely human feeling. The technique is masterful, having that ease and sureness of touch that

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leave no lingering doubt that the idea was clearly conceived, and carried out with an unerring swiftness, giving it the charm of spontaneity. These qualities may be impressed in numberless ways by a single high light, or dash of color, which keys the subject together as a single thought or inspiration; or by the harmonious movement of lines which carries the eye and mind with it beyond the actual field of vision, suggesting infinitely more than it actually shows.

If there be one word by which such art as this can be expressed it is—*refinement*. There is nowhere to be found a trace of coarseness or offensive vulgarity. Even the grotesque, elevated in Japan to the region of a refined art, is never repulsive, and under no circumstances does it fall to the level of the commonplace. There is ever somewhere an element of distinction, if there be only the capacity to recognize it.

It is not proposed or expected that the art of Japan shall be transferred bodily, or in any important part, to this, or to any other country. From the very nature of things it is not possible that the art of one nation can be transplanted to another, there to thrive and flourish. This would strike at the very essence of art itself, and destroy the purpose and reason for its being. If national art mean anything, it must be as the expression of the genius of a people, of its aesthetic impulses and of its inspirations towards Beauty; for, while art is mainly and primarily individual, its power must be felt by the mass, if it is to have a vitalizing and enduring influence on the development of that people. The individuality of nations has not yet disappeared from the sociological problem. The art of Greece has been made a part of Western art only in so far as its correct principles of dignity and grace have been recognized and selected. It was so that Japan accepted Chinese art: adopting its principles, in so far as they applied to her needs, and adding of her own as her aesthetic sense evolved more and more. Forms of art expression are constantly changing to meet the new demands of an enlarging culture and man's ever-growing needs. The lesson, therefore, that we hope to learn from the study of the arts of other lands and other times is how they dealt with the problem as it presented itself to them; the principles on which they endeavored to

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work it out; to determine how far these principles and methods are applicable to our own aesthetic necessities. There should be no slavish imitation or wholesale appropriation.

We find that the art of Japan is, and has for long been an integral part of the life of her people; that among them use and beauty have ever gone hand in hand. It is this lesson that we may learn from them to our own advantage. We must work as they worked; not necessarily in their special manner, but in the same spirit of directness and simplicity, letting the hand body forth the idea as the mind has conceived it.

In taking the work of Korin (Ogata) as a type, it may appear to some,—even among the most intelligent students and lovers of Japanese art,—that I have perhaps chosen an extreme example. I have done so, however, advisedly, because, as it seems to me, he, in his extravagances and apparently riotous disregard for conventions, sums up the ideas of his race more concretely than any other artist. If he has pushed his idiosyncracies to the limit, it is the easier to mark the contrast of his art with the Western conception.

Most authorities place the date of Korin's birth at 1661. This event occurred at Kioto, where his father, Ogata Sokin, was a cloth dealer. His proper name was Ichinoskin Koreoski. According to the customs of artists in Japan, he had several *noms de plume*: among them being Seiseiken and Hoshiku, but the one by which he is commonly known is Korin.

He followed his artistic career at Kioto for some years, attaining among the followers of the Court recognition of his great genius. But he left this gay circle and went to Yeddo, the Shoguns' capital, under circumstances which remind us that the eccentricities of genius are the same under the rising and under the setting sun, and that the Whistlers do not belong alone to our own time and country.

He was invited, on one occasion, to attend a picnic, or flower show, in company with some of the nobles and luxurious attendants at the Court. His companions brought with them their lunch boxes, elaborately and richly decorated in gold, lacquer, pearl, and silver, such as only persons in their position could afford. When the time for luncheon came, they opened them, displaying their

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marvelous richness and beauty; while Korin took from the folds of his gown some simple repast wrapped in the husk of the bamboo shoot, in which it is customary for the poor to carry their food when on excursions. When, however, the husk was unfolded, it showed on the inside a finely gilded surface, painted with flowers and birds, in such an exquisite manner as could only be the work of Korin. While his companions were regarding it with the intensest admiration and wonder, he carelessly threw it into the stream, in order to show his contempt for the luxury and ostentation by which he was surrounded. The master-piece was recovered some distance below by some fisherman, and brought back to the city. But the act made Korin an exile from his native place, as the authorities deemed it wise to banish him for extravagance! He took up his residence in Yeddo, and died there in 1716, at the age of 55 years.

As is usual in dealing with the development of greatness, efforts have been made to show from whom he received his inspiration, and to whom he was indebted for his peculiar style, etc. It seems quite certain that, at first, he followed faithfully both the Kano and the Tosa schools: examples of his close copying of such masters as Tsueenobu, Sotatsu, Yasanobu, Yamamoto Sotei and Sotan being extant. That he, like other men of marked individuality, followed more or less the paths laid out by others, until he found himself, is no doubt true. But again, like every other genius, that which gave him his distinction was what he derived from no other. He simply worked out the impulses which could not be restrained and which forced an utterance. It has been stated that in his lacquer work he was a pupil of Koyetsu, together with Soyetsu. That he was at any time under the personal teaching of Koyetsu, is rendered impossible by the fact that Koyetsu died in 1637, some twenty-five years before Korin was born. That he followed the principles laid down by Koyetsu in his lacquer work is certainly true; since Koyetsu was probably the first to use lead and mother-of-pearl in a broad and effective manner. These effects, broad and strong as they are, seem quiet and unassuming, when compared with those found in Korin's most characteristic and pronounced manner; this latter producing results so *bizarre* in some instances as to fall, on a superficial inspection, quite in the

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category of caricature, if not of impertinence. A close analysis, however, will show that such effects are not the manifestation of whim, caprice, or trifling, but that they are the expression of a profound knowledge of the principles of art, as conceived by Korin. If seriously studied, they will reveal, at bottom, a strict adherence to the conventionalities of the aesthetic law accepted at the time. Korin made no new law—it is not possible for any man so to do—but he did present a new and forceful phase of that law of aesthetic harmony which always must be reckoned with in any application of it to what we call decoration. It is because he is so thoroughly an Oriental of the Japanese type,—such a Japanese of the Japanese,—that he is regarded as *caviare* by “the general,” or, at least, by the rigid Anglo-Saxon. To the French he is much more lucid, since to them suggestion is more nearly sufficient, and the bald fact less necessary.

In studying the art of Korin then, we must bear in mind the peculiar bent of his genius, and judge him in accordance with the canons he has laid down for himself. We must not forget, among other things, that he is a pronounced impressionist. This, however, being properly interpreted, should mean that he conveyed the impression, as he conceived it, of the essential quality of his subject, in the most direct and simple manner. This, it may be claimed, is a canon of all art, and when applied to the work of Korin, it might be, and indeed, is, charged that he leaves too much to be inferred; that there is too great scantiness of detail for a complete, or even an intelligent understanding; that the flat masses he so commonly uses, are blotches, without character or meaning, and merely the marks of indifference, incapacity, or intentional perverseness; and that there is no reason to accept such work seriously.

In keeping with this attitude of the Western critic, Korin is either passed over with the faint praise which condemns, or compared most disadvantageously with his fellow-countryman Hokusai, who charms the Western eye with his grotesqueness and natural quaintness. A careful study, however, of any work by Korin, even the most simple, will reveal a well devised plan and a method of treatment often marvelous in its reserve power. To do much with little seems to have been his guiding principle. He always

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stopped when he had finished, and never marred his work with that redundancy which weakens.

This is especially evident in his strictly decorative work. He recognized, as every true artist must, that the basis of all art, the foundation of our pleasure in any work which is to appeal to our aesthetic sense, rests in our recognition of the harmonious relations of mass, line, and color. Whatever gratification we get from a work of art outside of this, is from some other source: moral association, or intellectual analysis,—all commendable, and sufficient in their way, but it is not aestheticism—and, therefore, not art.

The purpose of any well-known or natural object used as a vehicle in art, is only to suggest to the mind some material foundation, and to assist in following out the conception of the artist. By such means he constructs his phrases. The main difference between Korin and most other artists lies in his clearer conception of this idea and the greater courage with which he dared to carry it into execution. And yet, he never fails to give the very spirit of that natural object, the essential quality which makes it what it is: it may be with only the sweep of a single line, or with a solitary lump of lead, but as it could not be conveyed by the most slavish imitation.

His imagination is most highly poetic in its quality, and subtle, at times, to such a degree as to be almost awesome in its refinement. Undoubtedly he imbibed from Koyetsu's works something of this fearlessness of treatment and was influenced by a study of this master, much in the same way that Millet and Corot are said to have been influenced by Constable; but this technique always bears the mark of his own marked individuality.

He chose, for the most part, the commonest material, not unfrequently in its crude state, often making its natural qualities or even its defects serve his artistic purpose.

Scant and rough and incomplete as some of this work may appear, on a hasty inspection, there is, on closer study, no evidence of carelessness or neglect. In some instances it might look as if he had stood off and thrown great masses of lead and mother-of-pearl at the surface to be decorated, letting them find their places as best they might. But a careful examination of the work as a whole will

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show a unity and effectiveness in design which could not have been carried out in any other way. No one, perhaps, has ever realized more fully than he the great value of simple mass in composition. Above all other artists, probably, he is entitled to be called the great master of mass. No one who has attempted decoration, has so well understood its power, or has used it with such telling effect as to both its simplicity and its force. He recognizes the simple fact that, for the most part, we see objects as flat masses, and with small attention to detail, and particularly so when we group them in our minds for picturesque effect, and that this harmonious grouping of masses is necessary to satisfy our sense of beauty. It is the knowing in what this harmony consists that separates one who is an artist from one who is not. It is a comparatively easy thing to place a mass of any material in a pattern more or less conventional or representative of some natural object, in such association as to form a design. But it is a very different thing to give to those dead masses such relations to one other as to make a harmonious whole, imbued with life and motion. And this is just what Korin knew how to do. No one of his designs, however seemingly crude and unfinished, gives the impression of dead weight. There is always a feeling of lightness and airiness, and a sense of vitality. Take for example the simple design of autumn grasses on the tobacco pouch made of some common wood as shown in Fig. I. Here we have the strong harmonious sweep of lines in the tangled blades of grass in gold lacquer, in bold relief against a background made up largely of an immense gibbous moon in dull grey lead. A large head of grass, heavy with its wealth of autumn ripeness, dragging down its slender stem with its weight of seed, is composed of blocks of mother-of-pearl, irregularly placed, seemingly at random and without plan, but conveying perfectly this character of living richness and fullness. Only a master in the oil medium could have given something of this effect of combined weight and delicacy.

In this matter of command over plain unrelieved mass there is no one to compare with him. Not even Ritsuo, had the courage to leave his masses to speak for themselves as masses alone, but must needs relieve the plain surface with lines or modeling to add to the naturalistic effect.



Fig. I. Tobacco pouch in wood. Decoration: autumn grasses, leaves in gold lacquer; head in pearl; moon in lead

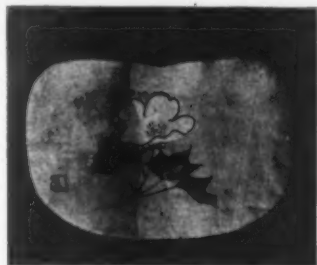


Fig. II. Drawing on paper: Camellia in outline; leaves in India ink



Fig. III. Manuscript box in plaited bamboo. Decoration: *fleur de lis* in gold lacquer, lead and pearl

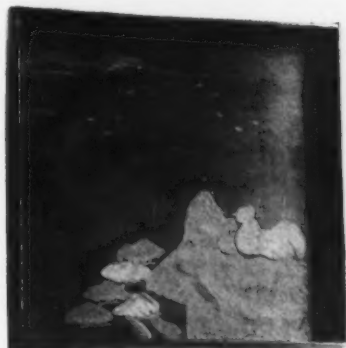


Fig. IV. Tray of black lacquer. Decoration: thatched cottage in lead, with hen on the roof; the former in pearl, the latter in red lacquer. The pine trees to the left of the cottage are in lead and mother of pearl.



Fig. V



Fig. VI

See legend under Fig. IX



Fig. VII. Writing box in fine gold lacquer. Decoration: a stag in pearls; a fawn in lead; moon in lead



Fig. VIII



Fig. IX

Figs. V, VI, VII, VIII and IX. Box of kiri wood. Decorations: *fleur de lis*, buds, blossoms and leaves; in pearl, lead, and gold lacquer. VI, VII and XI, sides and front. VIII, door opened, showing decorations on inside of door and front of drawers



Fig. X. Tobacco pouch in black lacquer. Decoration: pine trees in gold lacquer and pearl; tori in lead.

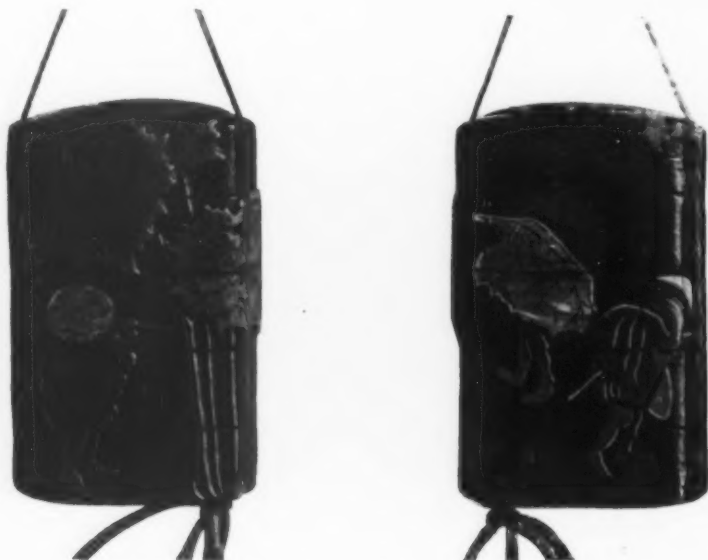


Fig. XI. Intro from bark of cherry tree. Decoration: Large plantain leaves in lead, stems in gold lacquer. Laborers' coats in lead, and gold lacquer; one nut leaf in pearl.

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The only approach to Korin's mastery of mass to be found either in ancient or modern art, is in the work of Michelangelo and Rodin. What they have done on a large scale, Korin did in a smaller one: a much more difficult task, since here it was much harder to avoid a feeling of exaggeration and a too brutal force. There does not exist, so far as I know, any specimen of Korin's work as a sculptor—though it is possible that there is such; —since, like nearly all great Japanese artists, he worked in any medium that seemed suitable to him for the expression of his concept; but if there does, it will show, I am sure, the same qualities of breadth, power, and intense vitality that are manifest in the works of these Western masters. In fact, it may be said of Korin's work, as a whole, that it has more of the qualities of the sculptural than of the picturesque.

He does not, however, rely solely on mass for his effects. His line is likewise wonderfully effective, not only in its nervous vitality and turgid force, but when occasion demands, in a gentleness of flowing curve that softens and subdues with an irresistible sweetness. He makes it complete in its suggestiveness of the body it bounds. It is always sure and never lacks the feeling of its absolute necessity.

He also recognized the essential value of a plain unbroken surface of back-ground in supporting and linking together the different parts of the design. He is never afraid of bare space. On the contrary, he renders it subservient to his purpose by making it furnish an atmosphere which gives a setting of stability to the whole. There is never the feeling of emptiness or vacancy, but always that impelling suggestion of fullness and finality. There is never a sense of an absence of something necessary to render the whole complete. As in the work of all the great Japanese masters, there is a consciousness that the work is finished.

Like most of the great artists of his country, he expressed himself through various media, and seemingly took whatever material lay readiest to his hand. He wrought in iron, bamboo, cherry-bark, and the metals, painted *Kakemonos*, made drawings for fans and for other decorative purposes, and executed designs on pottery for his almost equally celebrated brother, Kenzan. And in most

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of his work he was the artisan as well as the artist. The work of carrying out the design was done by his own hands; and how beautifully he did it! To a connoisseur, the technique of a piece of work by Korin is its greatest charm. It matters not what the design may be, or to what crude material it is applied, the marks of the master craftsman are always there. He handled his material as if it were a living sentient thing; laboring reverently and putting a part of his own soul into the thing he wrought. His work came as an inspiration and was done because it could not be helped. Though most of the designs seem at first sight to be exceedingly simple, it will be found on closer study that his is the simplicity of perfect harmony, and there is no lack of variety to relieve what would otherwise become a palling monotony. This is effected often by some exquisite little detail; perhaps only a fine or forceful line of gold on a mass of lead or pearl, giving a distinction that forces itself to be felt.

No one has known better how to unite the bold with the refined and gentle. On the top of the writing case shown in Fig. II, there are the figures of two deer. One is a stag whose body, seen from the back, is composed of three pieces of pearl unbroken by a single line to indicate a modeling. The animal stands boldly erect, giving a feeling of intense alertness, though nothing is seen but the silhouette of the back of his head. He is overlooking, in a grand protecting way, a little fawn which is feeding at his feet. The fawn is cut in outline from a sheet of lead, with only a few spots of silver lacquer along the neck and back, and some streaks of pitch-like lacquer to give it quality. The two are standing in a field of tall, delicately graceful grass, drawn exquisitely in gold lacquer, on a back-ground of that rich reddish gold lacquer with fine grains of pure gold scattered over it, for which Korin is famous and which has been the despair of all of his followers. In the left upper corner, dominating the whole, there is a gibbous moon. This moon is made of lead, rendered additionally dull by some smears of pitch-like lacquer. A less great artist would have made it of bright silver and thus rendered trivial what is now an effect of great richness without undue brilliancy, and a most exquisite harmony of color and mass.

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The same contempt for the ordinary artistic conventions is shown in another specimen in my collection. This is a tobacco box of cherry-tree bark. One side is of the rough outer bark, with a texture much resembling coarse-grained leather; the other side is made from the smooth inner bark having the color of rich copper. The decorations on the two sides are of similar but not identical design. These represent the delicate evergreen—the Yabu Koji—with its fine green leaves and small red berries in pearl and lacquer, peeping out from under a blanket of snow; the snow being represented by a solid mass of dull lead. Who but Korin would have thought to do this daring thing? And yet it was the logical carrying out of his wish to convey an idea of crushing weight and pressure exerted by the hostile snow upon the courageous and struggling little plant. And how could this be more appropriately done than by a mass of unsympathetic lead?

In another field of artistic expression,—in the use of color, in designs and paintings,—he displays the same qualities; although his practice in these was more limited than in the decorations in lead, lacquer, and pearl. He has, however, left many designs in color which show his conception of what its proper use should be, and, as might be expected, they are always individual and highly original. He was not averse to strong or even crude coloring, laid on in flat masses, but commonly he employs the light or low tones, often of extreme delicacy of tint, applied with a technique that gives, especially in leaves and flowers, a fine textural quality without spoiling the sense of mass. The feeling of restraint, so characteristic of his genius, is perhaps nowhere felt so strongly as here, in the drawing of the camellia, shown in Fig. VII. The texture of the leaves needs no further amplification than the skilful brush-work with the ink, while the complete character of the flower itself is told by a few bold sweeping lines put on with a surety of knowledge of which there can never be a question.

In any careful study of his work one must be impressed with his broad outlook, his comprehensive and penetrating knowledge, his wonderful instinctive sense of selection, his perfect mastery over his material, and his unsurpassed technical skill.

Like most of the great masters in Japanese art he founded a

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school. Genius never repeats itself, but the correct principles of art for which he contended and for which his life work stood as an embodiment, were passed on to others and continued by them according to their various capacities.

In the field of painting and drawing Hoitsu is without doubt his most illustrious pupil, though following him at a distance of some sixty years.

Ritsuo was profoundly influenced by his methods in lacquer decoration, adding something of his own individual qualities.

But it was his younger brother—known under the name of Kenzan—that most nearly approached him in those qualities of breadth and force which make him a unique figure in Japanese art. Kenzan carried into the decoration of pottery something of the qualities of his elder brother, and his work, in the opinion of connoisseurs, ranks next to that of the great Ninsei himself.

The work of Korin is easily imitated up to a certain point. It is not difficult to throw masses of lead and pearl in some sort of odd juxtaposition on a surface of wood or lacquer; but only a genius can so arrange and connect these masses that their oddity shall be lost in a refined, aesthetic feeling. Some of Korin's pupils no doubt approached closely to his style, particularly when working under his personal supervision, and many of his designs were unquestionably carried out by them. A genuine Korin, to the eye of a close student of his work, always betrays itself by some quality which none but the master could have put there. It may be an apparently trifling thing: a sweep of line, the peculiar placing of a mass, or some delicate tracery in some unlooked for place, but which, once discovered, is felt to be inevitable,—some subtle quaintness, or bold startling stroke. Something, in fine, which lifts it above the commonplace and makes it distinctive and unique. That is Korin.

An Ancient Swedish Handicraft

IN last month's issue of *The Craftsman* there was illustrated a feminine art-industry of the sadly circumstanced Russian peasantry. The illustration was an example of the so-called "Muscovite embroidery." A woman of the suffering class had wrought into a homespun fabric, with the irony of bright-colored stitches, the story of want and of the grief arising from it. The desire for a larger, more abundant life—for food, rest, happiness—was compressed into an inscription of the deepest pathos: "Let us sing and dance and forget for a while how bitterly we live."

We have now to deal with a fireside industry of another Northern race: this time, a sturdy and contented people, enjoying equally labor and recreation; if we may judge by the indications set in the work with the same clearness as in the Russian handicraft. The industry at present illustrated represents the oldest human labor, with the exception of husbandry, in relation to which it occupies the position of the feminine to the masculine element. The spade and the distaff have ever been the closest companions. Spinning and weaving are attributed even to the gods and heroes, and all the glamor of romance surrounds one of the most necessary and usual employments.

In the revival of hand labor which is in actual progress, interest has naturally turned to primitive ways of producing textiles, with the result that in numerous regions of France, England, Ireland and the United States, long disused wheels and looms have renewed their activity: thereby restoring old-time thrift, and promising future prosperity to these same communities. In Sweden, with whose peasant industries we are now concerned, the revival of the feminine handicrafts,—especially the production of textile fabrics—has been due to the efforts of a society known as the *Handarbetets Vänner*. By this means, the art-weaving of the Swedish peasants, which is an inheritance from pagan times, has been saved from the danger of extinction, which it incurred through the introduction of machinery. The Swedish peasants, according to history, the testimony of travelers, tradition, and the proof of the old tapestries themselves, have always taken great pride in decorating the walls and furniture of their houses with the

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products of their hand-loom; each district of the country long possessing a typical and distinctive style, owing to the difficulties attendant upon inter-communication; while the individual workers of each district vied with one another in the making of designs and the choice of color. By the revival and centralization of the work excellent results have been obtained. At the present time so general an interest is felt that it inspires persons of all ages. The craft is taught in the kindergartens where the mechanical part of the subject is easily imparted to the children who work at looms suited to their size. Young girls do not consider their domestic education complete, unless they have taken a course in weaving, and possess looms at which to practise and perfect what they have learned theoretically. The fascination of the work is great: those who have ever produced the material of a napkin, sheet, or dress, always finding the same pleasure in their work, and the white-haired woman working at designs and color-effects as enthusiastically as her young grandchild.

The artistic and the practical qualities of the Swedish hand-weaving are such that the craft should be carried and imitated widely abroad. It has already been successfully introduced into the United States, through the enterprise of a young Swedish woman, Miss Elizabeth Glantzberg, who, a number of years since, came as a visitor to Springfield, Massachusetts, bringing with her several specimens of the textiles, together with a handloom. Both the finished work and the primitive means of producing it awakened so much interest in the New England town that Miss Glantzberg, upon her return to Sweden, carried with her the idea of establishing herself in America as a teacher and producer of hand-weaving.

The idea passing to a decision, she returned to the United States and with her sister, in the summer of 1902, opened a school in Deerfield, Massachusetts, which at once drew pupils from widely different sections of the country. Further, the interesting products of the teachers of the school have become known through numerous exhibitions of Arts and Crafts Societies which have been recently held in the larger cities.

The Misses Glantzberg have now a studio in Boston which

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serves the double purpose of a school and a Swedish domestic museum, since the visitor finds there a representative interior in which all details have been preserved, even the bright, picturesque costumes of the women who weave in illustration of the method.

The walls, floor and furniture of the studio are decorated with the textiles there produced, or by similar rugs and tapestries brought from Sweden, all of which show the primitive, but highly decorative designs which have prevailed in the craft for centuries. Against this interesting background, the simple structural forms of the furniture are projected in bold relief, while the otherwise too severe effect of the whole is modified by the small objects placed at certain carefully selected points: wooden mugs, boxes and trays painted with figures and designs in the primary colors; brass candlesticks simple in shape and workmanship to that pleasing point just escaping crudeness; dolls in a row of stiff, quaint little figures which counterfeit precisely the pose and carriage of living peasants, occupying the length of an old mantel.

The focal point of this interior is, of course, the loom with its attendant weaver. The former is heavy in construction, with solid treadles and overhead pieces, lateral four-pronged appliances which have been compared to a ship's wheel, hanging pulleys and large, primitive-looking shuttles.

The weaver at this loom is attractive as a Swedish type, as pronounced in person and dress as stage or picture can offer. Her costume, not unlike that of a Roman peasant in color, has a character all its own. It consists of a dark blue woolen skirt with its front striped horizontally in black, red, green, orange, and white. The blouse is white, full, and bound with a green kirtle which laces in front with elaborately-wrought silver eyelets. Over the blouse the weaver wears a singular garment, simulating a waistcoat behind, and strapped to the body by bands crossing in front and fastened to the kirtle by other silver ornaments. This waistcoat is green, and contrasts with the red kerchief which lies below a rosy face and mass of blonde hair. These, finally, are thrown into relief against a high pointed cap of black, accented with a line red and finished with cord and tassels.

Altogether this Swedish interior and its inmates offer one of

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the most attractive studies in nationality to be found in the Puritan City, which has of late years become cosmopolitan.

EXPLANATION OF THE ILLUSTRATIONS FURNISHED BY THE MISSES

GLANTZBERG

Number One, two views: Kindergarten Loom, made wide for weaving blankets, curtains and coverlets.

The warp is wound on the beam in the rear, and may be of worsted, linen or cotton thread, in any length desired. Each thread passes separately through the teeth of a reed comb. An appliance called "the harness," connected with treadles, partially regulates the different kinds of weaving. The shuttle and the batten do the remainder of the work. In fabrics so woven, a combination of worsted with linen or cotton is very effective, especially with a woof of heavy cords in cotton of two colors: the fabrics being designed for use as curtains, draperies and bedroom rugs.

Number Two: Wall-hanging in a pattern at least seven hundred years old. This fabric may be woven entirely in cotton, with the design in two colors, preferably red and blue. The scene represents a wedding party: the central figure being the bride wearing her crown, with the bridegroom clasping her hand at the left, and the clergyman, wine-glass in hand, at the right. The remaining figures are bridemaids, fiddlers and guests. The lower frieze or border shows a row of chickens intended to "furnish forth the marriage-table."

The value of this design lies in the fact that it is a monotype.

Number Three: This is also a wedding scene, representing the bride and the bridegroom dancing to the music of a horn-piper, while a maid holds a tray supporting decanter and punch-glasses. This fabric is executed in white cotton, with the design in red and blue.

Number Four: Tapestry Picture in Worsted. The subject of the picture is Saint Catherine, daughter of Saint Birgitta, the famous patron of Sweden. The landscape shows Alvastra Cloister in the distance, with the foreground blooming with flowers symbolical of the life of Saint Catherine so fertile and fragrant with good deeds. The saint is seated in the middle of the picture with her legendary attribute, the deer, which she is related to have saved from a hunting party. The serpent at her feet typifies temptations of the flesh overcome. Saint Catherine of Sweden in a measure parallels Saint Caecilia of the Roman Calendar, and is held as a type of virgin purity.

Number Five: Table Mat, "*Krabba Snar*" weaving; worsted, the colors being madder red and brilliant yellow. This distinctive weave, in order to be appreciated, needs to be examined in the fabric. It bears an untranslatable name, which is retained in the original Swedish.





An Artistic Use of White Holly

THE exquisite cabinet seen in the accompanying illustrations was made in England after the design of Voysey, well known in this country through his work in the *International Studio*. It was imported by Mr. Gustav Stickley, and shown in the Arts and Crafts Exhibition which was held in March last, in the Craftsman Building, Syracuse, N. Y. Its material is white holly, with a surface polish so fine and smooth as almost to equal an enamel.

The form is of extreme simplicity; the slowly approaching lines of the sides giving interest to the little structure; the projecting top and midway division adding shadow and character to what were otherwise a too unified surface.

The upper division or story of the piece, as will be seen from the illustrations, is decorated on all four sides with a curious inlay, which to be appreciated, needs to be actually examined. The inlay, with the exception of the lettering at the back, occupies only the upper half of the second division and thus strengthens the horizontal line-element of the construction, since the peculiar position of the ornament and its well-defined base line force it into prominence, without making it in the least aggressive. The first scene is worked out wholly in black: consisting of two trees bare of foliage, but with swelling leaf-buds, and beneath each three ravens studied from the life. The birds are



An Artistic Use of White Holly

really masterpieces; the little black blocks of which they are composed rendering the action of the raven in a perfection that is wonderful in view of the simple means employed.

The scenes at the sides are landscapes and water - scenes combined; one containing lambs feeding on a cliff, and, with the same simplicity before noted, conveying a distinct impression of England.



The back of the cabinet shows a fine effect of lettering in a page-like shape, the straw-colored surface of the wood forming a wide margin, and the incomplete line at the end of the legend being filled with repeated

units of ornament, after the manner of mediæval manuscripts.

As a whole, the cabinet possesses qualities of form and color which heighten rather than diminish with long familiarity.



Puss in Boots

An Old Myth In New Dress

THE age of materialism, fact and science, the demand for the tangible, the visible, the positive, do not apparently diminish the fascinations of the fairy tale. The novel has passed from the narrative into the study in psychology, and this change must be a permanent one. But the novel is an imaginative form of literature which addresses itself solely to adults, who, in the fictitious persons of a book, see reflected more or less of their own passions, aspirations, trials or successes, and are therefore interested: which could not be true if the persons involved were pictured in a way foreign to



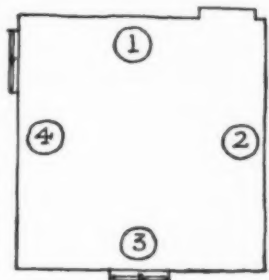
Puss in Boots



their own thoughts and sentiments. This fact remains true of the so-called historical novel, for adaptation to period and place are but surface considerations

—affairs of costume, manner of speech and occupation. The author who imagines, can not free himself from the influences of his time. He thinks, acts, feels, loves and suffers with his contemporaries. Were he to do otherwise and, therefore, accomplish the impossible, he would find no sympathy, nor even an audience.

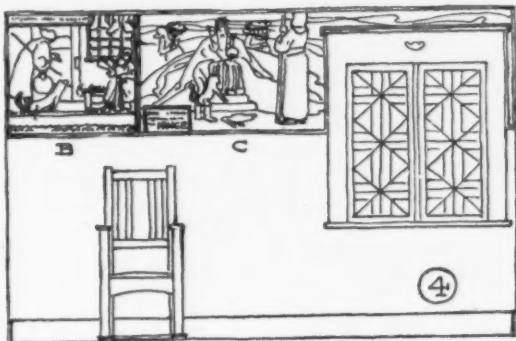
With the fairy tale it is different. Untruths, fantasies, exaggerations, incongruities, impossibilities are accepted, as are the conventions of an opera. But once the impossibilities or the conventions are accepted, the tale or the opera holds its reader, or excites the emotions of its hearer, allowing in him no indifference or apathy, until the climax comes. There is an explanation and an excuse for the charm exercised by the opera, since the emotions evoked by the religious sense, love, hate, compassion and grief are expressed by music with a breadth and intensity that can not be attained by words: at the same time with an indefiniteness which permits each individual to adapt the expression to his own situation. For the charm of the fairy tale there is no explanation—save possibly the desire common to all sorts and conditions of men, which impels them to escape from the work-a-day world, whether they are sovereigns or laborers. The Sultan of the



Floor Plan of Room

Puss in Boots

Arabian Nights is fabled to have remitted the death of his story-teller Scheherezade, each twenty-four hours, on the recital by her of a new wonder-tale, until a thousand and one nights were reached, beyond which there is no record. The childishness and extravagance of the Eastern nature do not furnish the secret of this leniency, for the gravest Anglo-Saxon judge would have been tempted from rigid justice by the offer each day of an excursion into the "realms of faery." In our own times, the French statesman and economist, Laboulaye, gained for himself a place beside the Orientals as an author of fairy tales, equalling his elders in the display of pure fancy, going far beyond them in pathos, as a Western and modern man of the required genius could not fail to do. In him unite the two types of the teller of wonder-tales: the one who imagines adventures, splendors, strange transformations, monstrous creations of Nature, simply for the pleasure he derives in giving play to his fancy and of noting its effect upon his listeners: the other type of story-



teller, beneath his allegory, follows a purpose, political, moral or social.

The first fabulist and his fable belong to the coffee-house of the East, where time is of no value except as it measures sensuous enjoyment, and where the tale is told to the accompaniment of drowsy music, while the listener perceives the pictures which it calls up through the perfumed smoke of a hundred *chibouques*. The other story-teller is a satirist, one who feels keenly—most often, a member of a suffering and oppressed class whose only weapons are words of which the sharpness may glitter and play, but must never strike. This type, also, as the critics tell us, originated in the Orient under the antique monarchies, where the sovereign alone

Puss in Boots



was powerful and the people powerless; where the contrast between the ruler and the ruled was so great that the visible representation of this contrast was

justified in the picture-writings of Egypt and Assyria, in which we see the Pharaoh or king portrayed as a giant, while his subjects are drawn in pygmy-proportions.

Out of such oppression, out of such fear and hatred of tyrants, there arose a peculiar literary type: a personage who, as time went on, often disguised, or even lost his political significance; who was the embodiment of the people's wisdom and sagacity; one who possessed all the cunning, the petty meanesses, the deceit of the slave and of the slavish nature; the forerunner of the revolutionist, the relative of the Figaros and the Talleyrands; that is, the talking animal. This animal of the fable, taken according to the purpose of the fabulist from the nobler or the meaner creatures, was the greatest, almost the only, political resource of the people, until the Athenian comedy assigned a human substitute to this even then ancient role, as it was first possible to do under a popular government. The free satirist disappeared with political liberty, and through the period of Roman domination the talking animal, as the people's attorney, had but a partial substitute. He existed in the typical slave of Latin comedy, who was false, subtle, thievish, but often amusing, and a philosopher withal.

The fall of the drama entailed the disappearance of the slave who represented, in his own person the people's wrongs and the abasement caused by the tolerance of a servile condition. Conversely, with the formation, or rather the renewal of monarchies, of one-man-power, the talking animal reappeared in literature.

Puss in Boots

We find him already in the Vision of Piers Plowman. He is a discursive pedant as Chanteclere in Chaucer's Nonnes Priestes Tale. He is wily, hypocritical and evil in Reynard the Fox. And so on, through the literature of mediæval Europe, he plays a variable part, assuming now the nature of one beast, and anon that of another, but always typifying the foibles of a class of human society which it would be sacrilege or treason directly to censure, attack or satirize. His history has been traced, or rather rapidly and luminously indicated by Taine in his thesis upon "Lafontaine and his Fables." This apparently light subject is there treated by one of the most learned and brilliant of nineteenth century Frenchmen in such wise that, having read the thesis, we thereafter approach the fable and the talking animal with feelings curiously mingled. The fable becomes for us much like an ancient structure, which, because of its very age, we view and enter with awe and reverence. The hu-

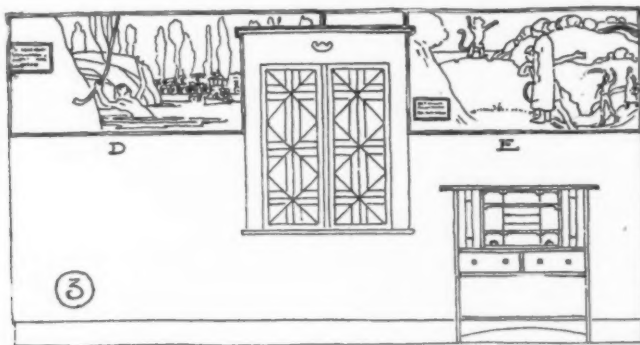


manized animal is no longer a grotesque creature invented for children's pleasure and fitted only to figure in the pages of a picture-book. He assumes the dignity of an historical character, and that character not one who has fretted away a miserable hour of existence upon the stage of life, but one who has played a long continued and useful role, who has taught lessons of supreme value by that most effective of all methods, the dramatic.

The fables of Lafontaine are in themselves a proof that the talking animal belongs to the literature of the great despots. In them he made his last great appearance, bringing with him from the East human experience, gathered from countless centuries, among those who were born to serve as prey to the powerful, and

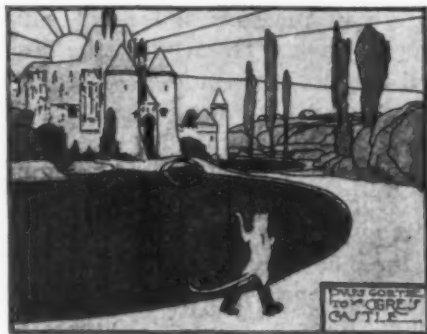
Puss in Boots

who revolted against or accepted the tyranny according as their individual natures or circumstances directed their course. Thus



we find in the fables of Lafontaine, as in those of his masters, Aesop and Phaedrus, the animal who was seized, carried away and devoured by a stronger individual, without *lawsuit* or *condemnation*, like the poor nursling lambkin; again, the animal who is harassed and worsted through a false show of justice, as in the case of the inoffensive sheep, who standing at the river brink, is accused by the wolf, at the head of the stream, of having roiled the clear waters; there are also other animals in these fables who, while feeling their superiority of intelligence, yet bow their heads, forcing themselves to be humble and insinuating; who flatter their oppressors, amuse them with agreeable falsehoods, dupe their stupid vanity, live at their expense, and, when the occasion offers, cast them into the abyss of ruin, afterward to mock them from their own safe point of vantage.

In all these miniature studies, critics, even among the best informed, have seen the illustration of Darwin's principles of "the struggle for existence," and "the sur-



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vival of the fittest." But plainly their first meaning is not a biological one. They were devised when the world of nature was accounted as nothing in itself, and as having no reason for existence except as a background for man's action. Then, centuries upon centuries later, they were set forth anew by Lafontaine, the most spontaneous and ingenious of writers, as a picture of the life about him. As an observer and reporter of scenes he has had few equals in literature, barring of course the fact that, like a Meissonier of the pen, he treated his subjects in small. In words he painted what he saw with an absolute truth and a sure sense of proportion. He reproduced the scenes which he had witnessed, without changing



them except to strengthen their accent. He wrote somewhere that Jupiter has provided two tables for the world: at the first of which the adroit, the vigilant and the strong sit and feast; while at the second, the weak and small feed upon the fragments left from the banquet of the gifted and fortunate. This idea dominated his work, and, under its influence, he described to the smallest detail the effects of the despotism about him: making the talking animal, as his ancient masters had done before him, express the subversive, revolutionary thought that he dared not attribute to a man. All this was no less true because it was formulated by a nature ingenuous, without bitterness and malice, careless and regardless of the higher consequences, confounding God and the King as two symbols of the same power and authority; the one threatening eternal

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punishment, the other disposing of the scarcely less awful *lettre de cachet* and the Bastille. Under such conditions, as in the case of a slave under the old Eastern monarchies, what remained but despair, what compensation existed but the petty power of the oppressed to invent ruses and subterfuges, which, however weak and pitiable they were, still represented the principle of revenge. Therefore, trickery and deceit were exalted and glorified in folklore and the fable, and the talking animal became the natural incarnation of these evil faculties. He was the offspring of despotism, and to the criminologist of to-day he would be known as a pervert, interesting to study and dangerous to the world. No new Lafontaines will record his cunning and treachery and his successes built up from falsehood, because he is not conceivable in a world-society of comparative freedom and justice, unless it be in Russia, where

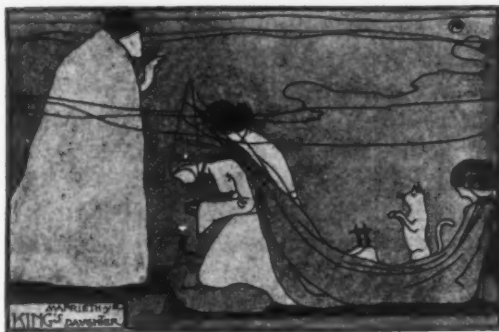


we find the *moujik* or peasant in popular tales playing the ancient role of the talking animal: tricking the saints or their temporal masters with utter absence of moral sense, as might be expected from the representatives of a class which tyranny scarcely permits to rise above the state of the animal.

For a complete portrait of this historical criminal, this interesting and dangerous pervert, the talking animal, we must turn to one of the most famous and beloved of nursery tales: one which is found in all modern languages; which clearly shows by its lack of morality, its defiance of the Decalogue, that it originated in some far-away Eastern land of ancient "Heathenesse." Its cat-hero, "Puss in Boots," has too far outlived the people among whom he was born, he is far too widely traveled to be known in his true character. Beside, he is so courageous, cheerful in misfortune, so

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resourceful and helpful, that he appears to be the ideal friend of the poor and the desperate. These qualities, attractive and bright, so overpower the dark side of his nature that his misdeeds do not force their attention upon his casual acquaintances. But the fact remains that he can be indicted for fraud and murder, and is, furthermore, one of the greatest of fasifiers,—a knave in every sense, a type of the pervert.



Puss, the king, the ogre, the poor miller, and the reapers threatened with being chopped into mincemeat, may appear to be fantastic inventions made to insure the peace and pleasure of the nursery. But under other conditions of society, we might say—almost in another world—they served another purpose. They exercised in the infancy of races and peoples the same functions which they now exercise in the infancy of individuals. In that far-away past, in the East, or yet, ages afterward, in mediæval Europe, the people, the teeming masses of those who were born to be preyed upon by tyranny, were soothed and pleased by the tale of a humble hero who, by force of effrontery and falsehood,—his only weapons of self-defense,—had risen from wretchedness to great wealth and high position: deceiving, snaring, threatening, devouring with all the hardness and haughtiness of a great lord. These attributes of character in their hero gave them intense pleasure, for the cat was their own representative as to class and condition; the sole difference between them and him residing in his proud and daring spirit. The brighter aspect of his career, that is, his loyalty to his master and friend, gave them a quite different satisfaction. It inspired them with faith in human nature, since in Puss the animal form, it can not be too often insisted, is but a disguise assumed for a purpose. And thus the Booted Cat became one of the world's heroes of fiction, because he represented the

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people's cause, when it was yet but vaguely felt. We can imagine that his tale was told at the camp-fires of Asia, when Saracen and Crusader often sat side by side in friendly companionship. His adventures were modified to suit the European world, and he came to represent in folk lore what Roland and Orlando and their kind were made to stand for in literature. In our modern age, Puss has lost his significance: his crimes have softened into amusing pranks, while his sympathizers and friends instead of comprising the toilers and the hopeless are now recruited among bright-eyed children for whom the world is a play-ground.

It may be said, indeed, that the repertory of the nursery governess shows a sad poverty, if it does not include the tale of the



millers' cat. Nor has any illustrator of children's books accomplished his life-work, until he has given visible form to the same famous legend.

Beside the book and the tale, there exists one other means of illustrating the story, and it is one which lends itself admirably to both the subject itself and the prevailing methods of decorative art. As illustrative of this means a nursery wall-hanging giving the history of "Puss in Boots" is here offered, with the purpose of affording children a pleasure similar to that afforded to their elders by mural paintings and tapestries brilliant with some great epic legend.

This hanging, elaborate though it seem at the first glance, may

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be executed by domestic needlewomen, with simple and comparatively inexpensive materials; older children being competent to assist in the easier portions of the work.

The place to receive the hanging need not be prepared with special care and expense. The tapestries are shown in position, in an ordinary square room, advantage being taken of wall-spaces, like those over and about door- and window-casings.

The color scheme of the room is simple and easily arranged: the woodwork being of dark "fumed" oak; the walls greenish gray; the ceiling cream white; the floor moss green, with a rug showing a design in greens, blues and corn-color.

The material of the hanging is an imported linen fabric, and the needlework is divided between the *appliqué* method and outlining: the latter to be done in crewels, in the manner known as "couching." The outlining throughout the scenes is in very dark indigo blue; the same color and shade being used in all the lettering, with the exception of the initials, which appear in bright scarlet.

The different episodes in the history of the cat form each a separate picture, with a background of the linen fabric suited in color to the subject, whether it be a night or a day scene, a landscape or an interior.

The first picture, which portrays the despair of the miller's son, has a ground of pale, slate-blue, representing a moonlit night. Against this, a lemon-colored disc and the cat in dull, light indigo show admirably, while they keep to the low key in which the picture is set. The remaining details: the mill, the tree and the figure of the cat's master are in plum-color, with the cartouche in a shade like that of unbleached cotton.

In the second picture, the interior of a cobbler's shop, Puss receives his boots. It is a scene of hope, and for the background there is but one fitting color—rose—, which, conformably to the scheme, is chosen in a dull, soft shade. Puss, the faces, the hands, and all other flesh parts of the human figures appear in the yellowish tone assigned to the cartouche in the preceding picture. The hair and hat of the young man are of a dark, cold shade of green. The cobbler's apron and the boots suspended from the ceiling are

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done in deep tan; the window is in plum-color, and the dark band representing the street, and lying just above the paving stones, is in slate-blue, like the background of the first picture.

In the third, or court scene, in which Puss offers game to the king, the back ground is of olive green, with which the lemon yellow flames from the candelabra make a pleasing chord of color. Puss again appears in the yellow peculiar to unbleached cotton fabrics; the same being used in the face and beard of the king, the collars of the pages and the cartouche. The king's undergarment is in old rose, the belt of the man-at-arms and the game are tan-color, the floor is in the bluish-plum shade seen in details of the first picture, and the sphere in the hand of the king shows a reddish brown, like copper.

The fourth scene which represents the feint of the false marquis of Carabas to drown, has a background of light, dull Prussian blue. The nearer hill is in greenish yellow, the more distant one in cold green, with the rows of poplars lining the stream in dark olive; the stream itself being represented in deep indigo blue. The river bank and tree steam are violet, the roadway and bridge old rose, the cartouche yellowish (unbleached), as in the preceding picture, and the figure of the marquis is done in pale liver color.

The harvest scene, or fifth picture, has an appropriate background of tan-color, the sea in indigo blue, and the trees in olive and cold green. The flesh parts of the human figures are old rose, and Puss is again of the unbleached hue, as is also the light cloud. The man with the scythe wears a shirt of slate-color, and the blade of the sickle borne by the reaper in the foreground is in dark indigo. The cartouche here varies from the yellowish tone, this time appearing in the color of the reaper's shirt.

Another open-air scene follows in the sixth picture. It shows the progress of Puss to the Ogre's castle. Here, the ground is of very pale canary yellow, with the hills in a light plum shade, the trees olive and cold green, and the water a dark indigo blue. The roofs of the castle are done in pearl grey, with the afternoon sun and Puss in the unbleached hue.

The seventh, or banquet-scene, is pictured on the terrace or balcony of a castle. The background is grey blue with the large

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rounded-headed trees in cold green. The floor is of the already familiar bluish shade of plum, with the peacock, sea, clouds, hair and beard of king, hair of servant, and the figure of Puss, all in the unbleached or yellowish tone. The shoes of the servant and the napkins are straw-color, the throne and the stool dark tan, the hair of the marquis is lemon-yellow, and the cartouche old rose.

The final and marriage scene is worked upon an old gold ground, appropriate for the interior of a rich church. The bishop's mantle is of lemon yellow, and his mitre of copper-color; the dress of the bride, the flesh parts, and the figure of Puss are done in the unbleached tone; the veil of the bride is in water-green and the hair of the marquis in dark indigo; the hair of the pages is tan color and their doublets are slate-blue, with the cartouche in rose color.

This picture represents the labors of the cat-hero as crowned with triumph, and in order that it may gain effect by contrast, it is joined with the first of the series portraying the grief and wretched state of the miller's son. The contrast is well sustained in the treatment, and the color-schemes of the two pictures accentuate and strengthen the thought which is is purposed to convey. That which can not be told in words is expressed by colors, tones and shades, and if ideas thus made visible and incarnate (if it be permitted so to describe them), be put before children, they will unconsciously accept this means of culture, enjoy it and profit by it.



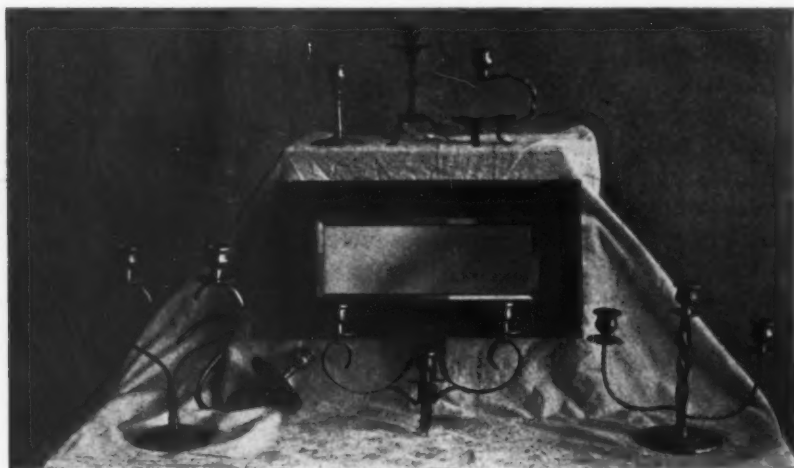
AND, AS IMAGINATION BODIES FORTH
THE FORMS OF THINGS UNKNOWN, THE POET'S PEN
TURNS THEM TO SHAPES, AND GIVES TO AIRY NOTHING
A LOCAL HABITATION AND A NAME

MIDSUMMER NIGHT'S DREAM
ACT V, SCENE I

A Candlestick Maker

DOUGLAS VAN DENBURGH

OF all things sought for on the cattle range and in the mining camp, perhaps the rarest are art and the artist; for life on the frontier has small time for meditation or for that which can not be achieved in haste. The American history of California is so short, so few years have passed since the world's end lay at the Golden Gate, that many people still picture California as a land of many wonders, but as a place in which civilization has made but little progress. It is true that culture and art can make no claims to long standing in the farWest; but both have a firm foothold, and both are making rapid yet sturdy



growth, as was shown by some recent Arts and Crafts Exhibitions in San Francisco.

Those who cling to the wild idea of California, will find it easy to give the Butcher a place in its every-day life: for the Baker, too, they may find room and conceive a market for his wares; but the Candlestickmaker they would bar out as a producer of wares for which there could be no demand. Yet this article has been written to describe the work of a maker of candlesticks whose workshop is at no great distance from the waters of the Golden Gate.

The plates show a few of the fifty or more designs which have

A Candlestick Maker

originated in his workshop. The work is in brass, with the exception of a few pieces in iron. Nearly all the designs have been developed at the bench, or as one might say, in the brass itself: the work being largely done without drawings of any kind, and the design often suggested by the material at hand. Sometimes a bit of brass "junk" has been turned to good account, but the material mostly used is sheet- and rod-brass and castings specially made. Since the result desired is seldom a hard and fixed design, the workman may take advantage of any peculiarity his material presents, and so stamp each piece with the hall mark of individuality; thus a slip of the tool, or a flaw in the casting need not cause the piece to be rejected, but often leads to a new design.

In considering the craftsman side of the subject, it may be well to select one or two pieces shown in the plates, and to describe, in detail, the manner in which they were wrought. Taking for example, the three-light twisted design, shown in plate I, let us follow the material through the various processes of construction. Of the nine pieces of brass forming this candlestick we may first turn our attention to the base. This being a casting, the first process is the making of a pattern, which, in this case, is of soft wood, shaped in the lathe and rubbed smooth with blacklead and varnish. Some of the casting is done in the shop, but as a rule the pattern is sent to a foundry to be reproduced in metal. The casting comes from the foundry in the rough, and must be mounted in the lathe to be turned and polished. The turning is done with hand tools in nearly the same manner as wood turning. The base being finished, the next step is to form the central stem. For this a square rod is cut of the proper length, and after it is annealed, the twist is given to it. The ends are then fitted with screws for holding the base and the candle socket, and the stem drilled laterally to receive the piece forming the arms, which is now fastened in place, twisted, and bent into shape. The drip-pans are formed from disks of fairly thick sheet brass; the blanks being placed on a hollow block and shaped with a hammer. The sockets are castings, turned and bored in the lathe, and when screwed into place, complete the candlestick.

The heart-shaped design is made from rods of half-round brass, the bending being done with a hammer. The other designs,

A Candlestick Maker

generally speaking, are built in the same way. The tall piece shown in plate II is a reproduction of an antique candlestick used in one of the old California Spanish Missions. It is twenty-two inches in height and weighs about ten pounds. All the pieces have the merit of good weight.

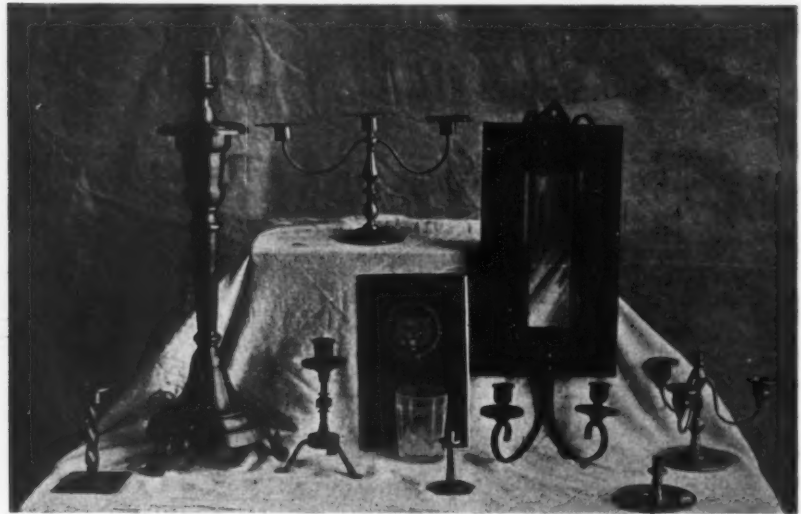


Plate II shows two pieces of iron left in the dull finish of the fire, without that paint or polish which is so often unhappily bestowed upon the objects of the blacksmith's craft.

Altogether these simple, honestly wrought objects reveal a workman of the true order: one who labors equally with hand and brain, and who in his labor finds the highest degree of pleasure.



AN ATTRACTIVE SEAT

THE attractive seat here represented is a product of the Gustav Stickley workshops. The wooden frame of the piece is of "fumed" oak, with the soft *moiré* surface peculiar to the pieces of its maker.

The cushion and pillows are of green canvas cloth, a linen fabric recently imported from England; the pillows, large and square, having their outline emphasized with hem-stitching, done with linen thread, in the natural color of flax.



A Piece of English Cabinet Making

THE illustration here shown is that of an original and beautiful piece of cabinet making, the work of Mr. J. S. Henry of London. It was shown in the Arts and Crafts Exhibition, held in Syracuse, and there attracted much admiration. It is built of light brown "fumed" oak, and is ornamented with leaded glass inserts and with wood and metal inlay; the former being in dark water-green, and the latter in bright colors with a prevalence of deep rose. A narrow band of marquetry, like a twisted cord of two colors, panels the top, sides and large drawer of the desk; thus adding interest and variety to the severe, delicate lines of the structure. The interior compartments and drawer are made from red cedar: a provision which completes a refined, beautiful and practical scheme.

Some Craftsman Designs for Door Draperies

THE "unbought feast" of the farmhouse is celebrated by Horace in one of his odes to Maecenas as a delight not to be approached by the luxurious splendor of the Roman banquets. The poet's use of the adjective "unbought" is so happy, because it expresses a truth felt by every one. That which is acquired at a price is too liable to be valued for its monetary cost alone; while that which has been created, prepared, or beautified by its possessor's brain and hands, is cherished with a feeling akin to that of parentage. This sentiment is acknowledged by the man with the tool, and the woman with the needle. Upon it depends one of the chief reasons for the encouragement of the handicraft movement: since not only the fact of being actively employed, but, much more, the interest awakened by creative labor makes for the health and happiness of the working individual, and most favorably affects the community in which he lives.

Therefore, as designs for handiwork which may be easily executed by needlewomen with no special training, the accompanying plates have been prepared. They illustrate door-hangings or *portières*, and are to be wrought upon a coarse, linen, imported fabric, in *appliqué* and outlining, according to the manner known in England as "peasant embroidery." It is consequently desirable that the work retain its original, pleasing characteristics of slight irregularity and imperfection,—not to say carelessness,—were it only to avoid the appearance of machine-wrought embroidery.

The materials for the background and the *appliqué* of such designs are now obtainable in an extended gamut of colors and shades; so that the worker may use these fabrics in color-schemes, much as a painter composes upon his palette.

In the designs here illustrated, the artistic, experienced needleworker can modify or completely change the arrangement of color; but as careful and expert preparation has undeniable advantages, a detailed scheme is here subjoined.

In the design numbered one, the background is in pale old rose inclining to yellow; the *appliqué* (dark spaces) is in plum-color and olive-green, with the entire outlining in a dark, dull copper shade.

Some Craftsman Designs for Door Draperies

In number two, the background is a bluish slate-color; the birds are French blue; the light spaces are of a pale ivory tint, with the diagonal blocks in cold blue-green, and the outlining in dark olive-green, excepting the whorls, which are done in plum-color.

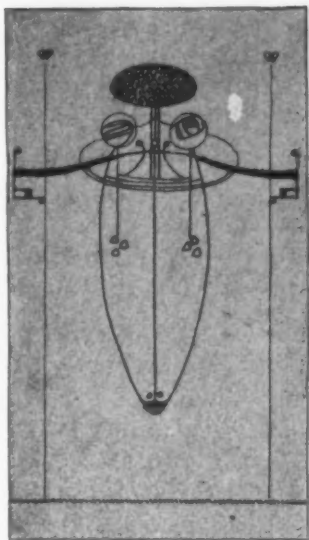
The third design has a background of light, faded turquoise blue. The foliage is an *appliqué* of yellowish olive-green, with the birds in dull indigo, and the fruit in lemon yellow. The shapes at the base repeat the colors of the upper patterns, and the whole is outlined in dark blue-green.

In the fourth hanging, the drawing is worthy of special attention, as showing the best principles of the new decorative art movement: that is, design based upon plant-forms highly conventionalized, or to say better, obscured; the result being obtained by the use of details rather than of the whole of a growth or a flower, by combining such details according to artistic laws, and by adopting as final one of the late members of a series of drawings of the same details, the first of which alone is a reproduction of the natural object.

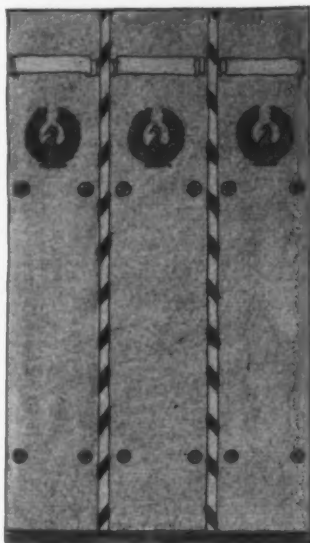
The color-scheme of this design is most pleasing and refined. The background shows a pale leather color, with the light figures at top and bottom in lemon-yellow. The large inverted corolla-like form at the bottom is done in old gold, and the light circular spaces at the top in olive-green; while the small dark points, like the stigma of a pistil, are in plum-color, and the outlining is dark brown.

The fifth design is figured upon a background of apple-green, against which the rectangular spaces of Prussian blue show to fine advantage: a sharp transition, which is modulated by the violet blue bar of connection between the rectangles, the bar itself being scattered with small green figures. Spaces and patterns in old ivory give further accent to the design, and these, in turn, are sharpened by brown outlining.

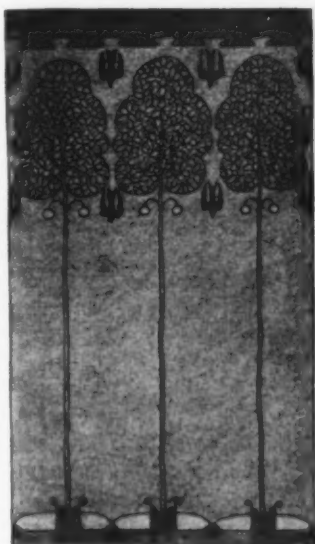
The floral design numbered six lies on a background of dull burnt orange, in a scheme often found in the still-life of the Dutch painters. The dark spaces are plum-color, the seed-vessels are olive-green, with their sections in ivory-white; all outlining being done in dark brown.



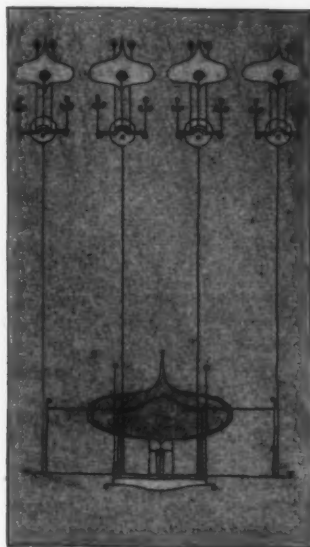
No. 1



No. 2



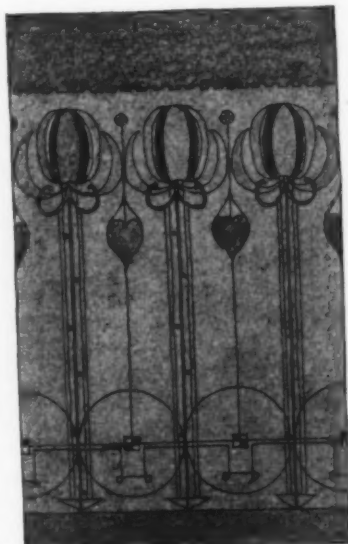
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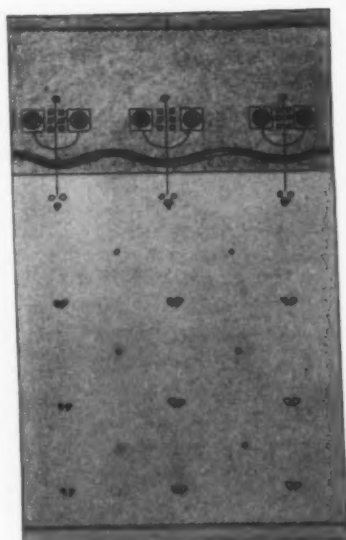
No. 4



No. 5



No. 6



No. 7



No. 8

Some Craftsman Designs for Door Draperies

The eighth pattern belongs to the same class of drawings: a design formed from details of plant-life liable to be overlooked save by the microscopic eye of the artist. The outlining in plum-color is wrought upon an old ivory background, with a band of deep leather color at the top of the hanging. The dark, circular spaces are olive-green, and the points are in slate-color.

The eighth and last design has a somewhat mediaeval and churchly character. The background shows a grayish indigo to which the birds are applied in plum-color, and the circles in dull tan, with outlining of dark bluish green.

In combining these color-schemes and in constructing these designs, The Craftsman artists have sought to express the best impulses of the new feeling for form and color which promises to create a memorable type of decorative art which shall signalize the twentieth century.



I BELIEVE IT IS NO WRONG OBSERVATION THAT PERSONS OF GENIUS AND THOSE WHO ARE MOST CAPABLE OF ART ARE ALWAYS MOST FOND OF NATURE; ON THE CONTRARY, PEOPLE OF THE COMMON SCHOOL LEVEL OF UNDERSTANDING ARE PRINCIPALLY DELIGHTED WITH LITTLE NICETIES AND FANTASTICAL OPERATIONS OF ART AND CONSTANTLY THINK THAT FINEST WHICH IS THE LEAST NATURAL.

THE GUARDIAN, 1713

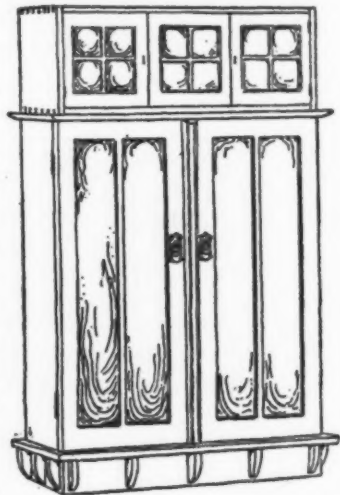
Two Book Cabinets

AMONG the first necessities of a well ordered home, the book case or cabinet is prominent. It may almost be said that care bestowed upon books is a sure test of refinement, and that the neglect or abuse of which they are the object is an equally sure indication of a lack of true culture on the part of the one guilty of such wastefulness.

Our modern libraries and houses obviate many of the evils to which books were formerly exposed. The worm, "our busy brother," can not, as once he did, ply his art with great havoc among their fair leaves. But there remain dust, moisture, strong light, and other elements hostile to them which must be defied. So it results that the closed case or cabinet is always the safest and most practical, as it is also the one which saves the most time and labor for the care-taker.

As results of much thought and experiment, two successful book cabinets or cases have been recently produced in The Craftsman workshops, which are here presented in illustration. The first of these is made of oak "fumed" a rich brown, dull in finish, and preserving the natural veinings, which are accentuated by finishing processes to the degree that they give the wood the appearance of a "watered" silk fabric. The stock of this piece throughout is seven-eighth inch wood, and for the oak, ash, or other varieties may be substituted with good effect, at the will of the maker.

The doors of the case are hinged on the sides, leaving the front a simple face, with the exception that in the center, between the doors, there runs, from the shelf at the base to the top of the doors, a quarter-inch strip of wood, ending in a small block resembling a Tuscan capital. The doors have, each, double long and narrow panels of plain glass, while the upper cabinet,—

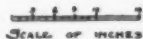


No. 1

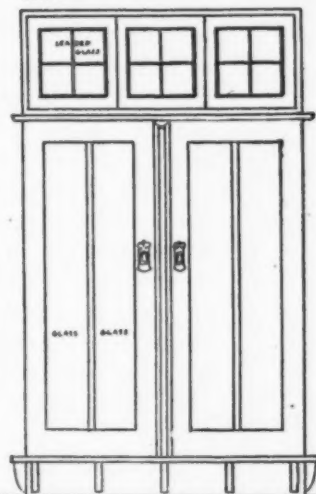
Two Book Cabinets



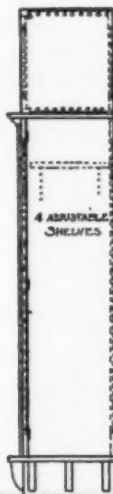
PLAN



SCALE OF INCHES



FRONT ELEVATION No. 2

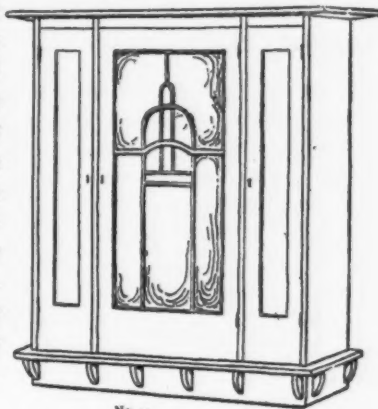


END

a simple box with dovetailing showing at the sides,—is paneled on the face with squares of leaded glass grouped in fours. The central compartment is stationary, while the side panels are small doors, hinged on the outside and provided with locks. The only detail of ornament permitted in this simple and severe piece resides in the hand-wrought door pulls, for which the designs and making-processes were described in the June number of *The Craftsman*.

equally plain in treatment. The wood is again "fumed" oak, rich in color and fine in texture; the forms are quite different. In the first case, the lines led upward without opposition. But here the horizontal element is accented by the top projecting far beyond the sides; while, beneath the top, the effect of a frieze is gained by making the rail two and a quarter inches wide. The horizontal opposition is further heightened by the shelf at the base supported by brackets, which are spherical triangles in shape.

The second case is



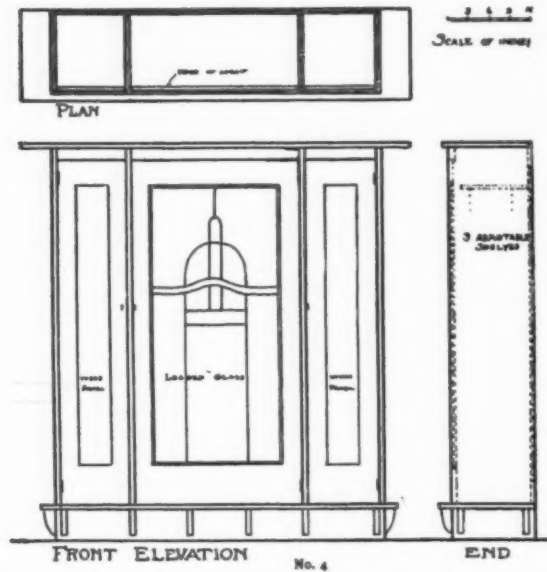
No. 1

Two Book Cabinets

This second case is built with three doors: the two lateral ones paneled with wood, and the middle one with glass. The side cupboards are useful for holding brochures, papers, and unsightly

books, while the leaded glass panel, decorative in itself, shows effectively fine volumes which may be placed behind it. In this door the leads vary from three-quarters to three-sixteenths of an inch in width, and compose a figure unusual and pleasing in its contours.

It is, perhaps, needless to say in closing that these pieces, with the



aid of the accompanying illustrations, may be executed satisfactorily by any cabinet-maker of average experience and skill.

Notes

THE CRAFTSMAN takes great pleasure in announcing the formal organization of "The Morris Society," at a meeting which assembled on May 7, 1903, in the Auditorium Annex, Chicago, at the call of Professor Richard Green Moulton, Professor Oscar Lovell Triggs, and Mr. Joseph Twyman.

The latter gentleman, acting as chairman, explained the objects of the Society, expressing a belief that the organization was timely and that its work would result in benefits of a permanent character. He denied the intention of himself and his associates to form a Morris "cult," explaining their use of the name of the great craftsman as indicating and connoting a certain artistic and social tendency.

At a second meeting of the Society, held on May 14, 1903, a general program was adopted which is of such interest that it is here subjoined in full:

"By vote of the Society, on May 14, 1903, a general program was adopted as follows: (1) To engage in publication, (2) to conduct an educational movement, (3) to maintain club-rooms and establish a Morris library and museum, (4) to promote the founding of workshops and schools of design.

"1. One of the main purposes of the Society being to familiarize the public with the artistic and social ideals of Morris, an important function is that of publication. The Society aims to secure the publication of the collected

writings of William Morris in special and in popular library editions. It engages to publish (1) original essays and treatises in criticism and interpretation of Morris's work as a writer, craftsman and social reformer; (2) original papers and treatises kindred in spirit and tendency to the work; (3) reprints of papers and volumes bearing upon social, artistic, and industrial improvement.

2. The motive of the Society being educational, every appropriate means will be employed to extend the influence of Morris. The Society proposes to organize local circles for the study and practice of Morris's ideals of art and life; to conduct lecture courses, arrange programs, hold exhibitions, and give instruction in classes and by correspondence in the literature of Morris, on subjects of social and industrial import, the arts and crafts movement, and the home and decorative arts.

It is the intention of the Society to establish and maintain club-rooms in Chicago. These rooms will serve as headquarters of the Society, for lectures, and the social use of members, with café privileges, and will contain a library and museum with as complete a collection as is possible to obtain of Morris's own work as writer and craftsman, and such other writings, designs, and fabrics as show a similar spirit and tendency. The club will be conducted in a manner similar to the National Arts Club in New York, and the Twentieth Century Club

Notes

of Boston. It will be open to men and women and will have resident and non-resident memberships. Membership in the club will be by special election.

4. The Society believes, as did Morris, in the value of industrial education and will seek, therefore, to be a factor in the modern arts and crafts movement, and will coöperate with societies whose aim is to socialize art and to elevate and improve craftsmanship. It will encourage the founding of studios, workshops, schools of design, and manufactories upon the basis of artistic craftsmanship."

The aims of the Society are further expressed in a lecture by Mr. Twyman, given in January, 1903, before the "Cincinnati Conferences of Literature and Art." The lecture had as its title, "The Art and Influence of William Morris," and contains the following passage worthy of inspiring the action which it advocates:

"It seems to me that the day is nearer to the MORRIS SOCIETY period than that of the Shakespeare or the Browning; for William Morris wrote of Life and Work, of Beauty and Love, and lived all besides. We of to-day would couple the activities of life with its realities, in their most ideal forms and to their mutual advantage; we of to-day would combine the practical with the aesthetic, having in mind the one endeavor for happiness. We are seeking a luxury of beauty and durability more than a luxury of show and extravagance; we are looking, hoping, working for that Brotherhood which makes men considerate of their neighbor, all occupations pleasurable as well as useful, and each one willing to do his part toward making the world cleaner in spirit, more lovely and more just altogether. In this endeavor surely we can turn to no fellowship more profitably than to that of William Morris.

Book Reviews

MODERN CIVIC ART, OR THE CITY MADE BEAUTIFUL, by Charles Mulford Robinson. This is a book which by reason of its enthusiasm, no less than its clear statement of fact and its sound reasoning, should be found in the council chambers of our American towns,—more especially of those which are not as yet the seats of leagues in the interest of civic improvement.

In the opening chapter, "A New Day for Cities," the author pays a tribute to modern invention and discovery which should prove to the detractors of the present—and they are many and authoritative—that all advantages do not stand on the side of the beautiful cities of the past. Indeed, the new book should be read in connection with Mr. Frederic Harrison's studies upon the ancient, the mediæval, the modern, and the ideal city. From this comparison much may be learned by the average reader, and the two authors will be found to agree in their estimates and projects, although one is purely a man of literature, and the other a man of practical affairs. Mr. Robinson writes:

"The dark streets through which the pedestrian formerly made at night an uncertain way, with his individual lantern, now glow at midnight as at noon. The refuse once poured from upper windows to the streets, in proudest capitals, flows now in subterranean streams, unknown. The pavement, that at best in other days was a racking way of cobblestones, is

now made hard and smooth. Streets, once so crowded by enclosing city walls as even in capitals of empires to be narrow, treeless slits between the buildings, now—alike in the humblest and the most thronged communities—widen broadly, permitting the traffic to move with ease, and still leave room for grass and trees, and ever and again for flowers. Water is had in abundance to clean the pavements and lay the dust. The mesh of wires that inventions brought with them as a temporary urban evil are now assembling in orderly strands beneath the ground; and there is a promise that the smoke, which has hung in a dark cloud above the modern industrial community, is shortly to be dissipated by the ingenuity at work upon the problem."

These conditions, the writer urges, are a strong and suitable foundation upon which to build up civic art. Among the prerequisites to this end, he mentions the extension of cities over great area which is now made possible by the aid of rapid transit. By the same means, also, he indicates that the slum will be abolished, and the tenement redeemed. Nor does he regard the strain and stress of municipal politics as forces hostile to civic art.

An interesting point of the same chapter is a succinct review of that tendency known as the "urban drift," which prevailed throughout the nineteenth century: that is, the movement of the world's population from agri-

Book Reviews

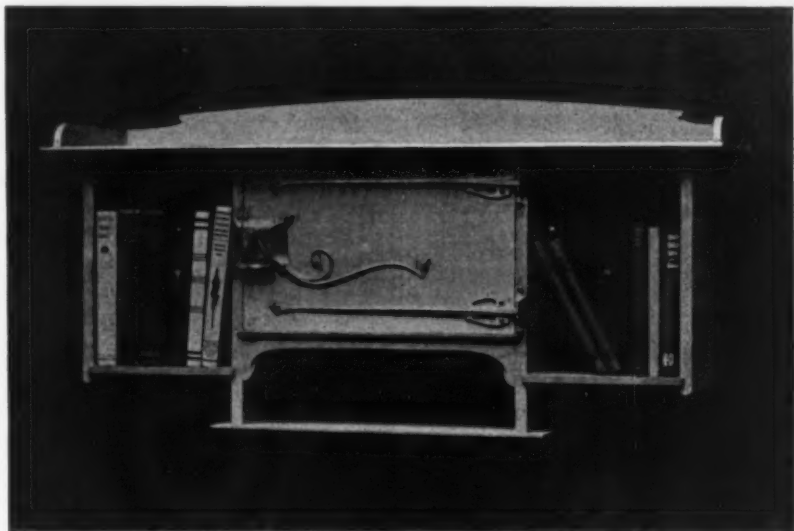
cultural districts to cities, and the impulse to form new and large communities. This review is made by the author in order to illustrate the recent development of civic art, which he follows throughout the world, characterizing the special phases shown in each country. He indicates that in England the reform is based upon business principles: that it is conducted by men of executive ability and sagacity; that in France, under the leadership of Paris, the method has been to summon to the service of the municipality, in an advisory capacity, the best experts and artists; that in the United States the tendency is toward a federation of inter-urban societies; finally, that in German cities the burgomaster and his magistrates are the best experts procurable; the council of the latter being composed of honored, highly paid, professional and permanent employees, trained to the work of city administration.

It is facts such as those just quoted that all American officials, charged with functions relating to civic reform, should study carefully; deriving therefrom a definite and durable policy wholly apart from aims lower than that of the creation of well-being, order, culture and beauty to be equally enjoyed by all.

In the second chapter of his book, Mr. Robinson defines civic art as "the taking, in just the right way, of those steps necessary or proper for the comfort of the citizens." He continues that "civic art is not merely a bit of

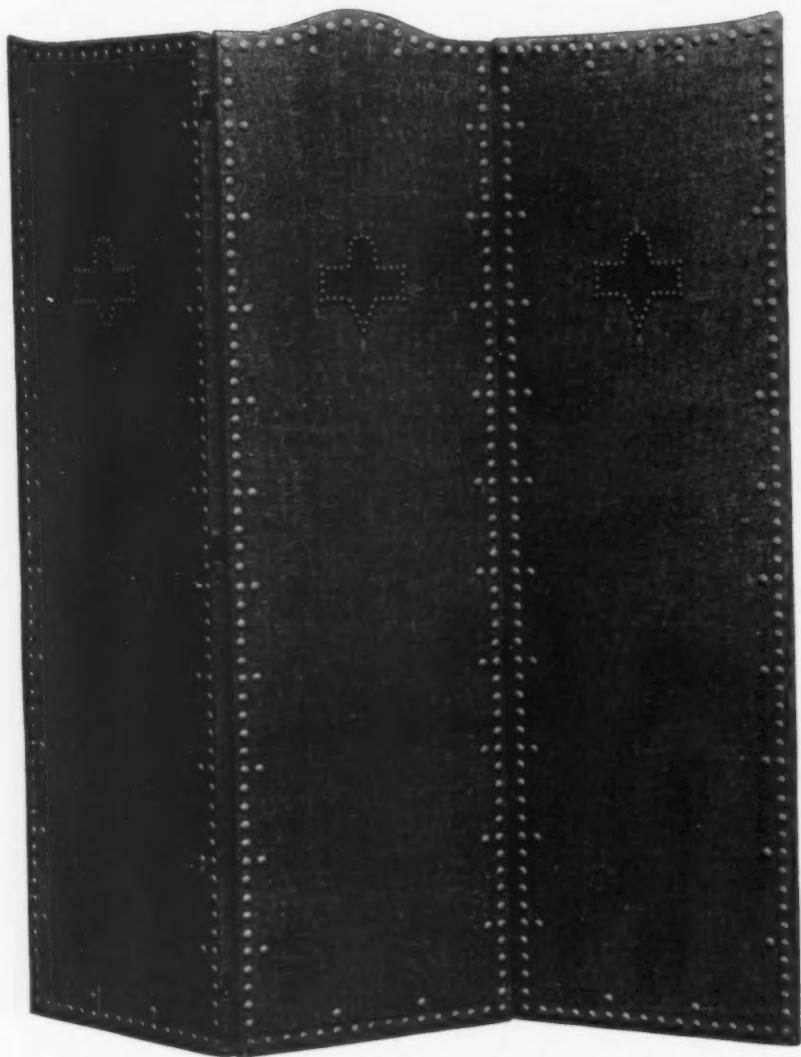
aestheticism. There is nothing effeminate and sentimental about it—like tying tidies on telegraph poles and putting doilies on the cross-walks,—it is vigorous, virile, sane. Altruism is its impulse, but it is older than any altruism of the hour—as old as the dreams and aspirations of men."

The author next quotes the motto of the Municipal Art Society of New York: "To make us love our city we must make our city lovely," adding that to secure this desired end three requisites are necessary. These he describes as provisions for the free circulation of the people, for public hygiene, and for beauty. He thus acquires a basis for his arguments and explanations which occupy the remainder of the book. He insists strongly upon the scenic effectiveness of a water-approach, and discusses the construction of bridges from an aesthetic point of view; later considering the railway station as the gate to the city, and therefore as demanding careful treatment, in order that the first impression of strangers may be a favorable one. As a successful example of the station the author cites the principal one in Genoa. He writes of it most interestingly, saying: "Architecturally, the building exemplifies a city portal conception, and very markedly. Its walls are turned in a concave around a corner of a large open square, so that they seem to enfold the town, and over two adjacent streets converging from beyond the station are thrown conspicuous gate-like



A DECORATIVE WALL CABINET

THIS useful and decorative little cabinet was made by Mr. George F. Parker of Taunton, Massachusetts, and shown at the Arts and Crafts Exhibition, in Syracuse. As may be seen from its construction, it is intended to hold a few favorite books, and pieces of pottery, bronze, or carving; while it further contains a closed compartment in which to place some specially valued object. It is made from white oak and ornamented with hand-wrought brass fittings, consisting of a lock and long strap-hinges.



THE screen represented in the accompanying picture, recommends itself by a peculiar device used in applying the fabric to the frame, owing to which no aperture remains between the leaves or folds.

The fabric is a green canvas cloth, which is first fastened to the face of the middle panel and cut. Then, a single piece of the fabric serves for the remainder of the screen; the cloth, beginning with the back of the first, or left-hand panel, being passed alternately to the front and the rear, until the whole is covered. The top of the frame is concealed by a band of the material and no nails are used in the work, except the large brass round-headed tacks on the face, which serve also for ornament.

Book Reviews

arches, joined to the building as if a part of it. In the square, surrounded by flowers and turf, rises the statue of Columbus, by which the town is at once individualized and set in its proper niche in history. The turf, shrubs and trees were planted that the statue might have a park setting. The result is that the arriving traveler's first impression is of a city rich and handsome, while not too large for the softer graces of vegetation, and of a town of the historical interest of which he has full understanding and assurance."

In later chapters Mr. Robinson treats "the street plan of the business district" and "the furnishings of the street," under which name he includes street name signs, illuminating apparatus, post boxes, advertising kiosks or booths and the insignia of tradesmen. Following these sections is one of particular value and interest upon the subject of "adorning with fountains and statues."

The culminating point of the book lies, however, in the two chapters on "the distribution and location of parks" and "park development." These chapters contain a real message to the times, and should be read by every one who travels either at home or abroad. Altogether the book is one of a class which should be urged upon borrowers from Public Libraries, with the intention to impart real knowledge and the interest in things beautiful, and by this means to allay the popular feverish thirst for worthless or in-

different fiction. [G. P. Putnam's Sons, 1903. Size 5¾x8¾. Pages, 375. Price, \$1.25 net. Full cloth. Gilt top. Uncut edges.

PRINCIPLES OF HOME DECORATION, by Candace Wheeler. This is the work of a writer whose well-known name, long experience, and natural gifts constitute her an authority on the subjects which she treats. The style of the writing calls for praise, in that it is well-constructed, clear and simple. Another merit of the book is that the principles involved are not treated dogmatically, after the manner of many who attempt to be the art teachers of the public. And further, throughout the volume, the "studio style" of expression shines by its absence: an omission which should be welcomed by all readers who are desirous to improve their taste and their knowledge. The plain straightforward terms of description employed by Mrs. Wheeler are an earnest promise of the good which she wishes to effect among the people. She speaks from abundant knowledge, and, therefore, has no need to involve her thoughts in the obscurity of certain would-be technical expressions which have become affected and odious.

Mrs. Wheeler divides her principal subject into numerous sub-heads, among the most interesting of which are: "Color as a Science;" "Examples of the Effects of Light on Color;" and "Decoration influenced by Situation." [Doubleday, Page & Com-

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pany, 1903. Size 6 3-8x8 1-2, uncut edges; full cloth, gilt top; illustrated. Price, \$1.80; pages, 227.

FICTIONAL RAMBLES IN AND ABOUT BOSTON, by Frances Weston Carruth. This is a pleasing volume showing no small amount of research, and having a degree of value as a book of reference. It will appeal to those readers of romance who delight to imagine their heroes and heroines as "real people," and to locate them in houses built with hands. This spirit is particularly evident in a certain class of tourists who are met every day in "Dickensland," London, along Drury Lane and about Lincoln's Inn Fields, searching for the lodgings, the shops and even the street-crossings described or connoted in the tales of one of the most famous lovers of the British capital. The desire to locate imaginary persons created by the genius of the romance writer is displayed to a scarcely less degree by the visitors to that smaller and younger city which possesses at once the greatest historical and the greatest fictional interest of all American localities. Therefore, when Boston shall have grown much larger and older, when its functions as a port of entry shall have renewed its population and changed its face, the book of Miss Carruth will have acquired the value of documentary evidence. It will be an easily consulted compilation of facts as to the running of street-lines, the situation of houses, the char-

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acter of certain neighborhoods and quarters.

In her "Fictional Rambles about Boston" the author does not limit herself to the identification of places and people pictured by the writers of whom Mr. Arlo Bates stands as the type. Of him Miss Carruth very justly says in her preface:

"In spite of all that novelists have had to say about Boston, to Mr. Bates belongs the distinction of having presented it in kaleidoscopic form. The many-sidedness of the town and the marked characteristics of its people which stamp them Bostonese the world over pervade his novels, giving them an intense localism which is never provincialism. He strikes the true key in presenting it on its aesthetic, ethical, fashionable, practical and religious sides—the evolution of modern Boston emerging from pro-Puritanism."

Beside drawing heavily upon the fund of fiction accumulated by Messrs. Bates, James and Howells, as well as from the political romances of Mr. Crawford and Mr. Wainwright (in the one case, "An American Politician"; in the other, "A Child of the Century"), Miss Carruth does not neglect the genuine and characteristic Bostonians of Dr. Hale and Mrs. Louise Chandler Moulton. She also gives a local habitation to the aristocratic "Barclays," who were imagined by Mrs. Harrison Gray Otis at the middle of the last century; to the less distinguished types of Mrs. Whitney;

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as well as to the homely personages of Mr. Stimson's "Pirate Gold" and of Miss Cummins's famous "Lamp-lighter." She is, however, most interesting to the lover of the "dome-crowned city," when she threads her way through the old localities which serve as a background for the colonial romances of Hawthorne, Cooper, Bynner and Lydia Child.

Miss Carruth evidently has loved her task and therefore many will be disposed to follow her lead through the mazes of the Puritan City. And in these days of impulse toward civic pride her book has a worth that is more than equivalent to a pleasant hour. The close of her foreword is a spontaneous plea against the designation of streets by numbers, and in these pages such a passage deserves to be quoted:

"Writers of Boston fiction have, as a rule, made use of the actual street nomenclature, which greatly aids the ramblers to discover in fact or conjure up in imagination real or fictional haunts and habitations. Much of this nomenclature is picturesque and interesting as reminiscent of the city's history. In that part of the town known as the North End the crooked, narrow, winding streets such as Fleet, Moon, Garden Court, Prince and Hanover are suggestive of the old London so dear to the heart of the early colonists. Every Bostonian knows that Beacon Hill and street take their name from the old beacon erected in 1634 on the summit of the hill; that Tremont

Street is from Tri-mountain, which the settlement was first called; that Shawmut Avenue gets its name from the peninsula. More modern is the broad avenue named from the Commonwealth, and running across it the thoroughfare named for the State. The great Copley and the lesser Allston are suggestive of the art world; Blackstone, Franklin and Boylston are remembered, while now and then the name of a national hero appears on the lamp-posts, as in the recent instance of Dewey Square."

At the reading of this passage surely the patriots and promoters of civic reform will note the value of sentimental memories. They will be more ready to prevent in new towns, and in new sections of old towns, the acceptance of numbers as the names of streets, which names should always recall national or local great men, or events which are the pride of the people. [New York: McClure, Phillips & Co. 5½x8 inches. Illustrated. Full cloth. 380 pages. Price \$2.00 net.

AN INTRODUCTION TO THE STUDY OF TEXTILE DESIGN, by Aldred F. Barker, head of the department of textile industries, Bradford Municipal College. This is an exhaustive technical work containing full illustrations and many diagrams. It is published with the aim to give the student the information which he would master during two years' attendance at the Textile School. It is intended not only to afford knowledge, but also to strength-

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en the mental faculties of the student by offering him graded problems and examinations. These last are given in an appendix, and the author suggests that when the student can successfully solve and answer these, he can dispense with the book. To one outside the craft, the volume is as incomprehensible as the Hebrew prayer-book, but its arrangement, similar to that of a work upon mathematics, differs advantageously from most technical

treatises upon the crafts, in which the explanations are many and without system, and the information is contained in a "rude undigested mass."

A glance given to the table of contents will satisfy the examiner that the subjects treated in the book are of the first importance to makers of textile fabrics and students of textile designs. [New York: E. P. Dutton & Co. Price \$2.50. $5\frac{1}{2} \times 8\frac{3}{4}$. Full cloth. Illustrated.

